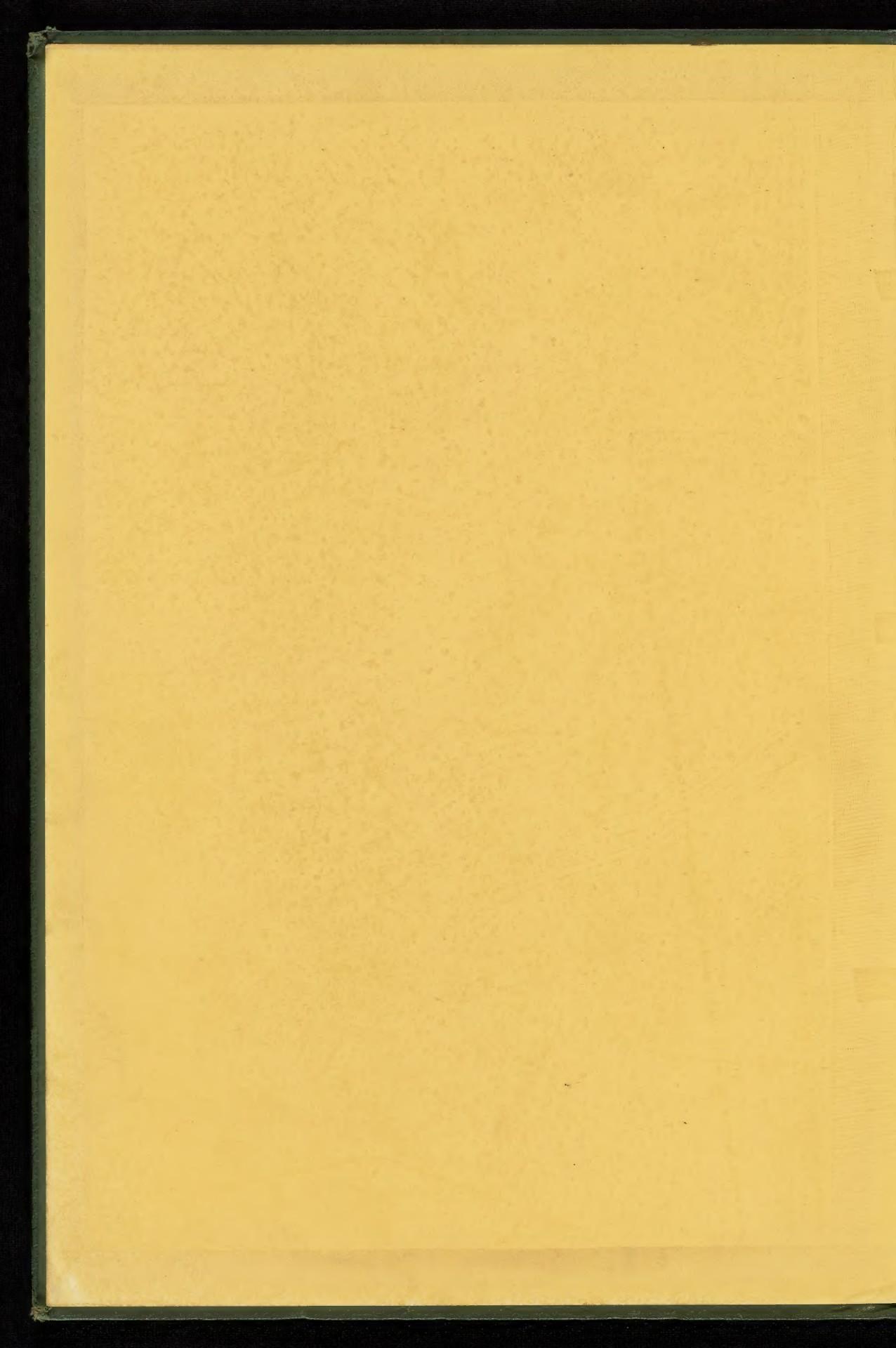


The Bowdoin Collection
of the
Great Masters.



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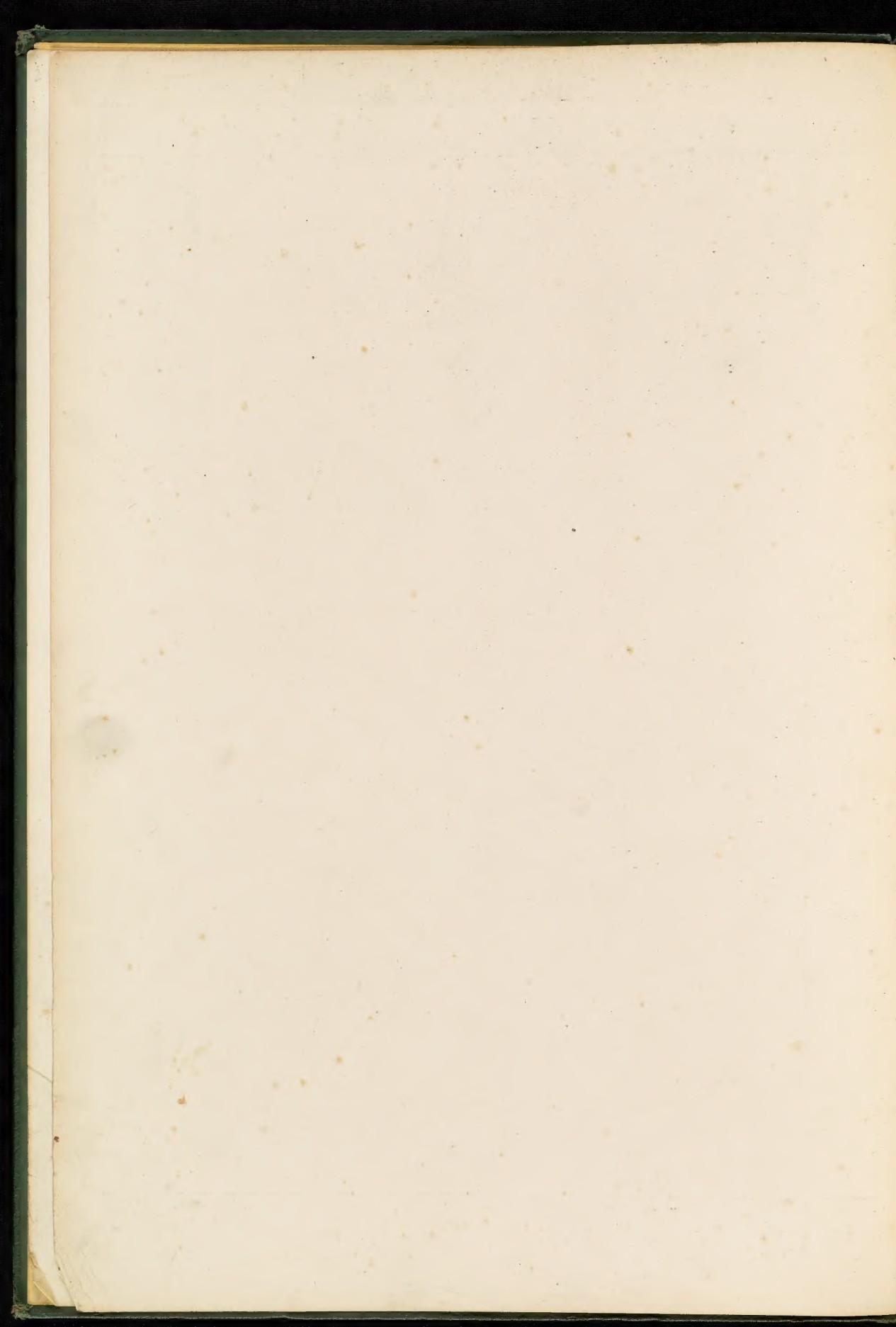
BOWDOIN COLLECTION.

TEXT BY

REV. FRED H. ALLEN,

*Author of "Recent German Art," "Glimpses of Parisian Art," "Modern German Masters,"
"Masterpieces of Modern German Art," &c.*

BRUNSWICK:
BOWDOIN COLLEGE LIBRARY.
1886.



INTRODUCTION.

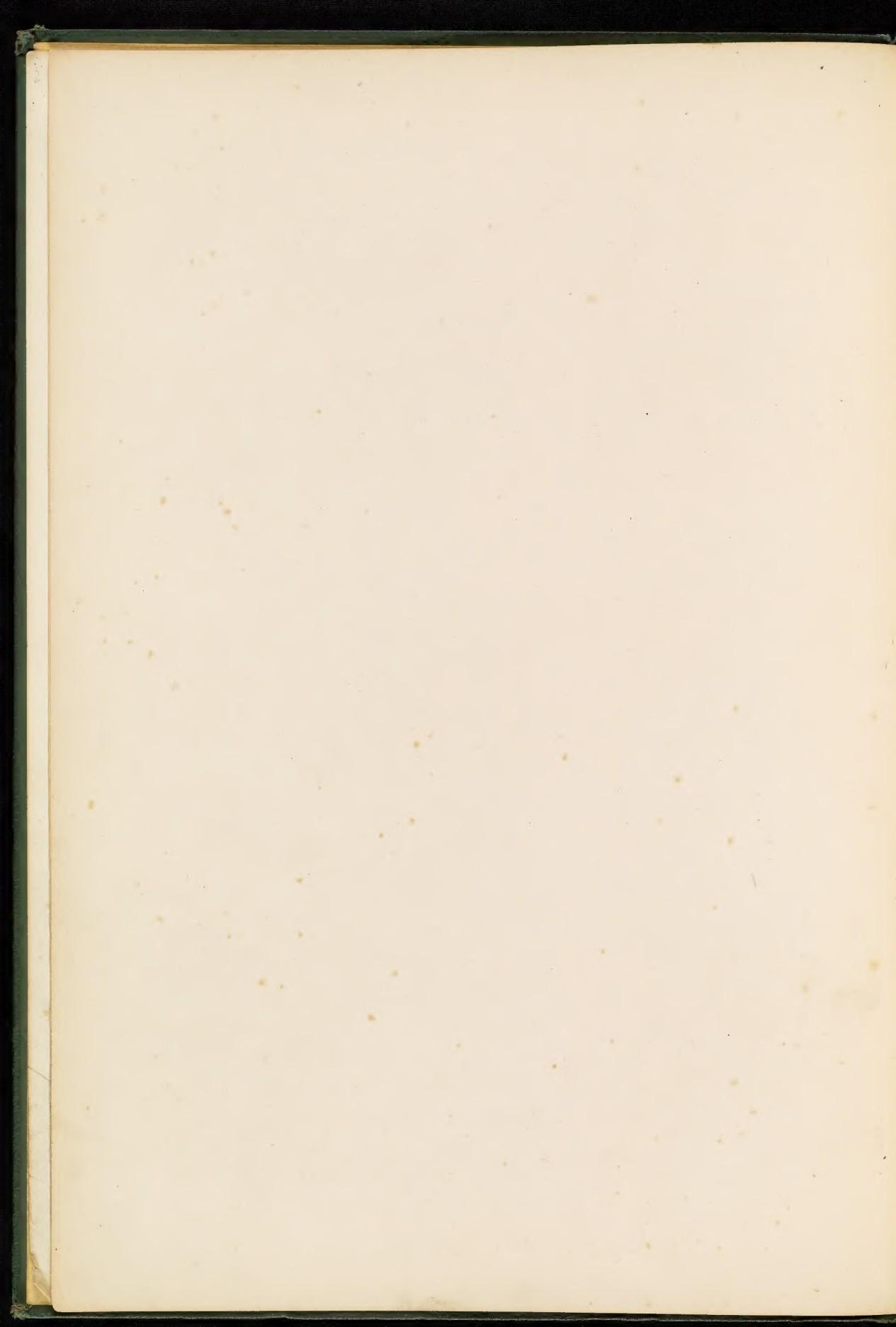
HE Bowdoin COLLECTION consists of the sketches gathered up in Europe before 1811 by the Hon. James Bowdoin, Minister Plenipotentiary to the Court of Spain, and, later, Associate Minister to the Court of France, together with a number of valuable paintings secured by the same person. No complete catalogue of this collection had ever been published, so far as can be learned, until Prof. Henry Johnson, the present Curator of the Art Department of Bowdoin College, issued Part I. of the very valuable and interesting catalogue which is to be completed in a second part, presenting the paintings and other interesting features of the Bowdoin Art Collection.

So far as possible, the present work will not only give an account of the drawings in their present condition, together with the most valuable paintings in the gallery of the college, but will, wherever facts relative to the artist can be obtained, present to the public biographical and critical notices.

It is a somewhat curious fact that this collection, made during the period when the first Napoleon was busy in changing the character as well as the destiny of nations, has lain so long in the archives of Bowdoin College, unrecognized and comparatively unknown, to be, as it were, re-discovered at least seventy-five years after it found a resting place in the dusty portfolios of the Library.

Of the genuineness of the majority of these sketches there is no doubt. Many of them bear the signatures of their authors; while others have been authenticated and signed by famous collectors through whose hands they have passed during the last two hundred years; while several, who are to the author unknown, can, no doubt, be fully authenticated by a careful study and comparison with the works of known masters.

Whatever defects this publication may have, it certainly cannot be called stale or a repetition of any previous publication. The value of the collection is great; perhaps America has no collection, with one exception, which is its superior. The sketches are reproduced in fac-simile. The present color of the drawing is imitated as closely as it is possible for printer's ink to imitate the somewhat faded and uncertain colors in which the sketches now appear. The text is prepared with what thoroughness and care the author is capable of, reference having been made to all books which could throw any light, or present valuable facts for his guidance.



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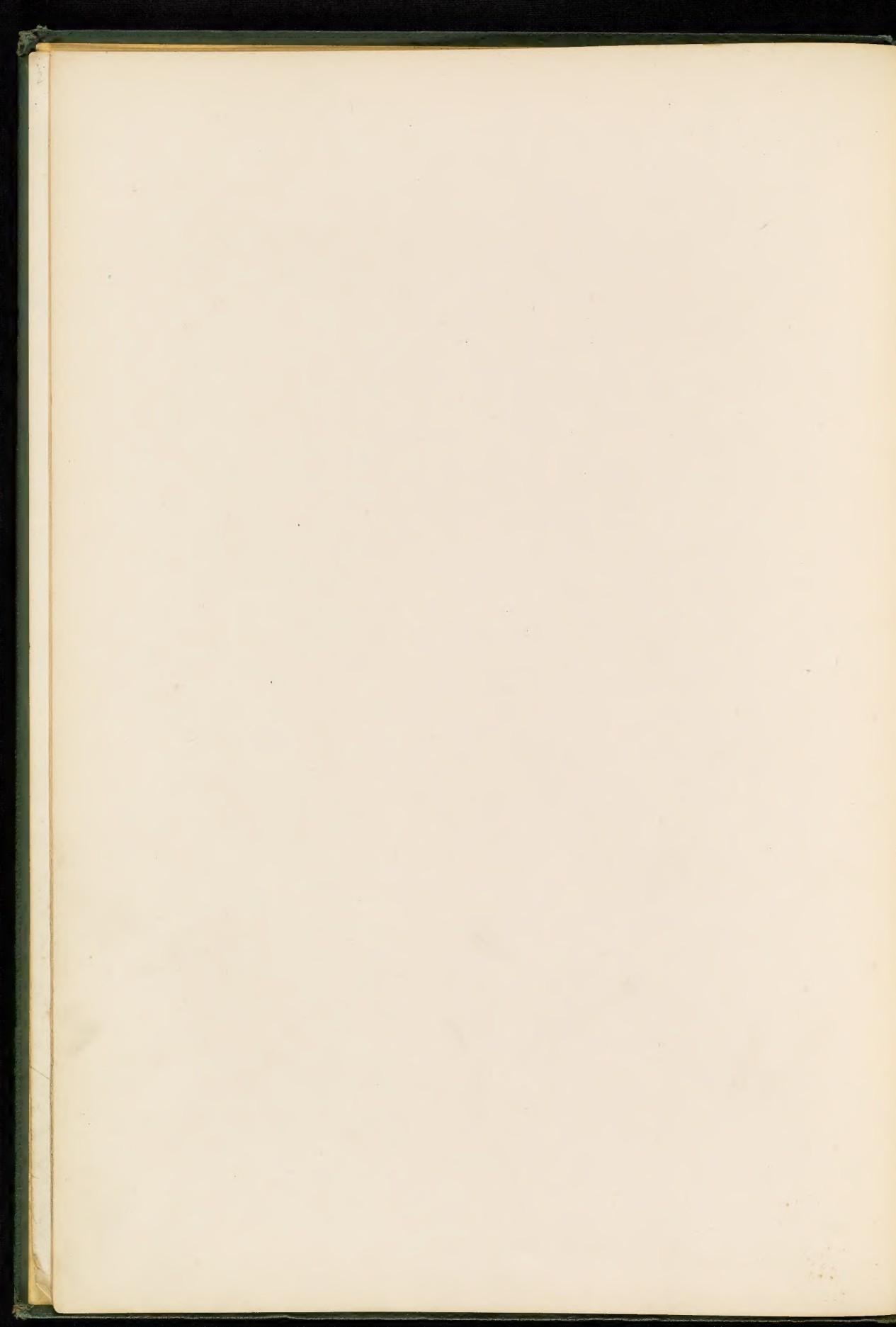
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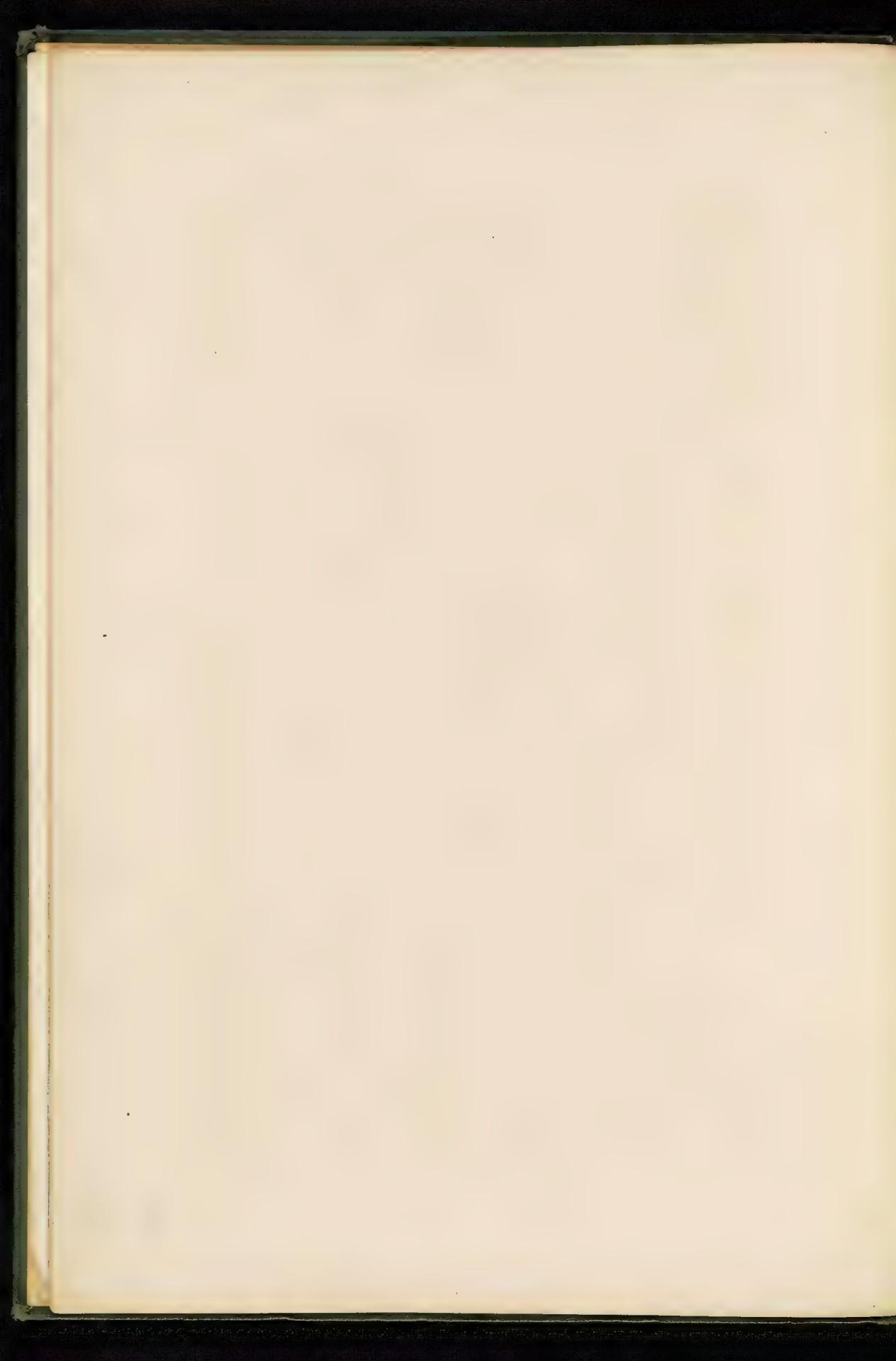
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REMBRANDT.

Born, 1608. Died, 1669.

LANDSCAPE.



REMBRANDT.

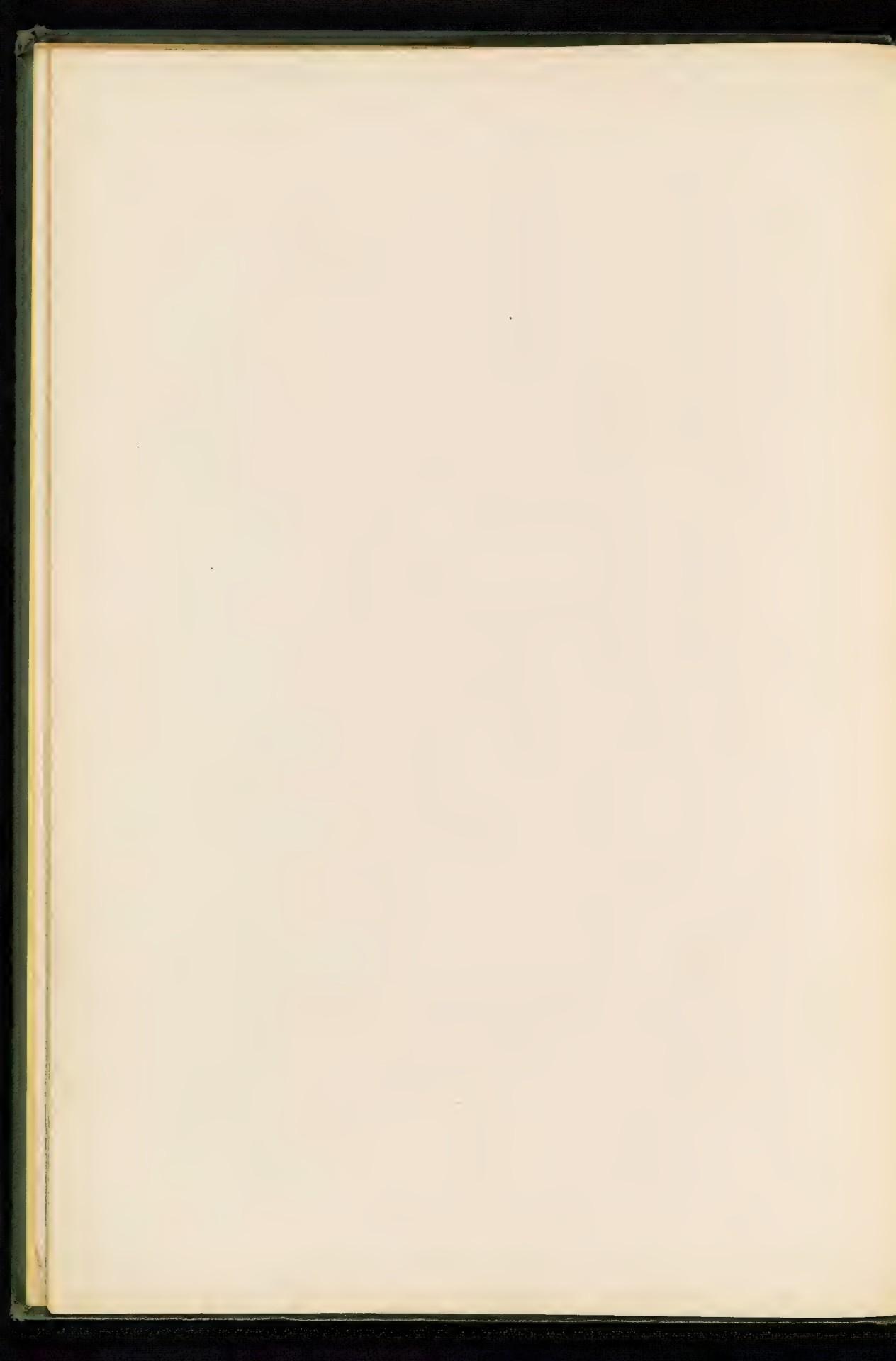
REMBRANDT VAN RHYN was born near the city of Leyden, on the 15th of July, 1608. His childish ear heard the last notes of pain and the first of triumph, as the bloody and protracted struggle of the Low Countries ended in the acknowledgment of the independence of Holland by Spain and the establishment of the republic.

He learned early to despise whatever conventional beauty or refinement was associated with Kingship or Popedom.

Simple, stern, unadorned fact, well weighed and calmly set forth, was all that he aimed at in his art, but when the passionate genius of his nature could be no longer repressed, he secured as it were a rough sunbeam and smote whatever he chose, whether of mean or noble, into individuality and light.

To characterize the peculiar strength of Rembrandt in a few words, we must say that for rugged realism of expression, light in darkness, and radiance enclosed in gloom, his art stands as much alone as does Titian's for color or Michael Angelo's for form. Caravaggio was said by his contemporaries never to have emerged from his cellar; of Rembrandt it may be said that he never ceased to feel the power of a single sunbeam which through the one little window in the attic of his father's mill illuminated the white, dusty floor. There may be coarseness in his treatment of some subjects, but never a false note.

The sketch by Rembrandt which we present in this work is of the low lying country with which he was so familiar. In the foreground is a fence in dark brown. The land seems separated into three divisions by a winding river. In the middle a low point of land, a single-masted boat with a boatman; a dense wood and a long, high building at the left; in the far distance a glimpse of land and water. The sketch is 8 by $12\frac{3}{4}$ inches in size, drawn in sepia, shaded with a brush, and heightened with white.

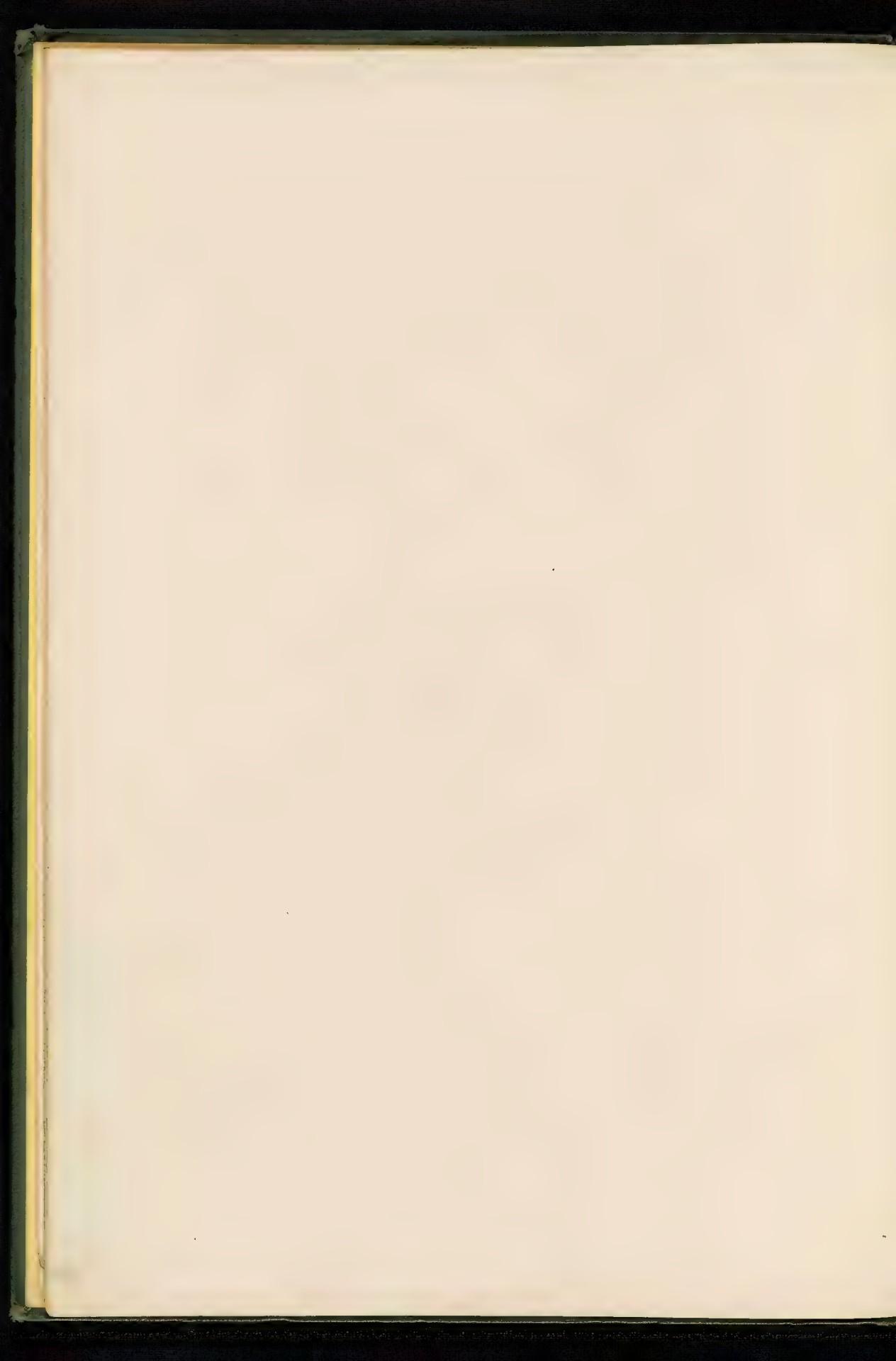


DOMENICHINO.

Born, 1581.

Died, 1641.

MAN STANDING.







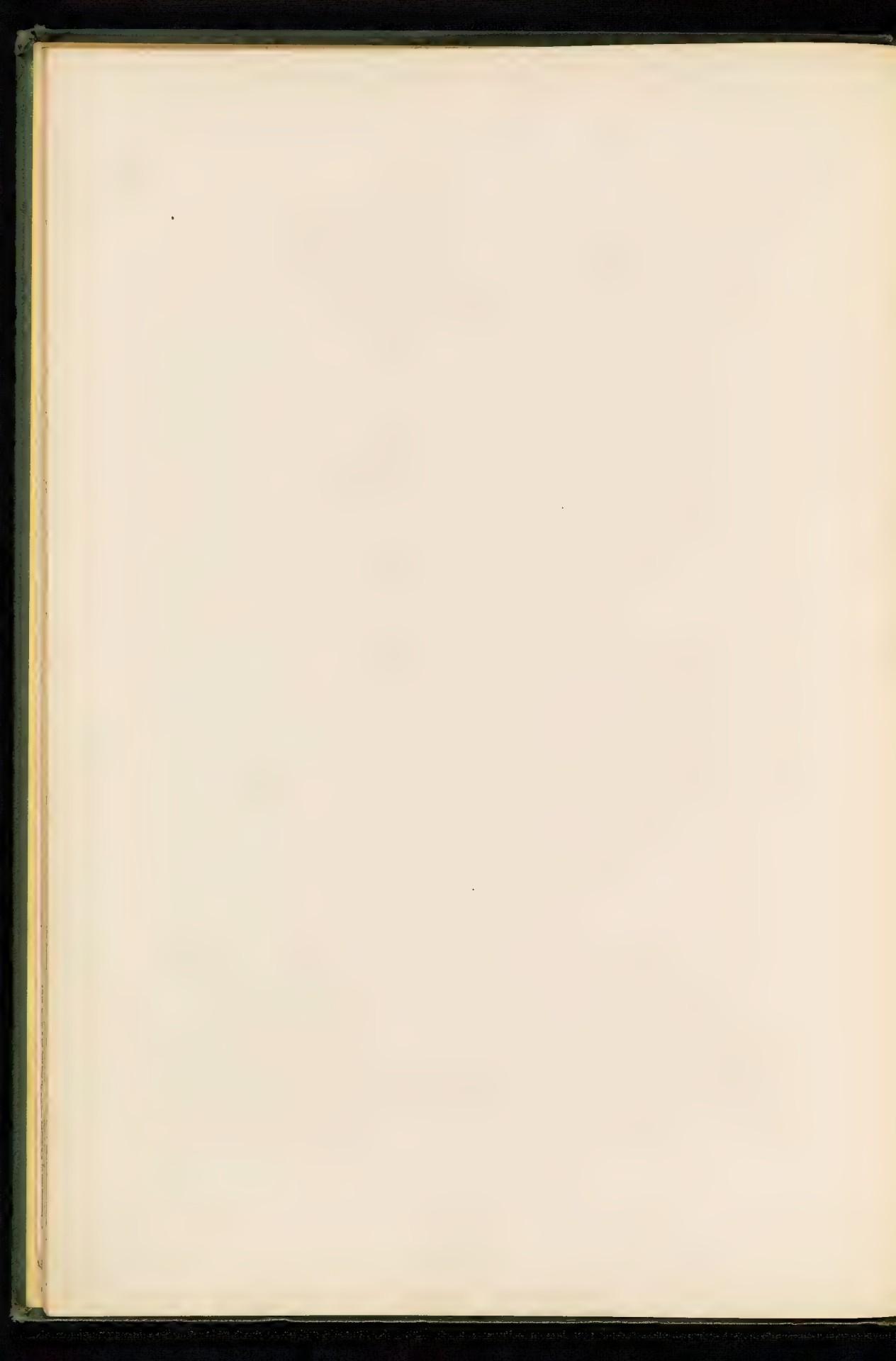
DOMENICHINO.

DOMENICO ZAMPIERI, commonly called DOMENICHINO, was the most distinguished pupil of the Carracci. He was at least in his early career a slow worker, but marvelously thorough, accurate, and sympathetic. When engaged upon his famous painting, "The Scourging of St. Andrew," and drawing one of the Saint's executioners, he threw himself into a passion, and fairly enacted the character he was depicting. Carracci, his teacher, surprising him at the moment embraced the mad artist, with joy exclaiming: "Now, my Domenichino, thou art teaching me"; so real and so natural it appeared to him that the painter, like the orator or actor, should feel within himself all that he is representing in others.

Domenichino was both painter and architect, shunning society and devoting himself with great toil and assiduity to study and the contemplation of his art. He was timid and retiring, with few friends and many enemies. He was driven from Rome, where he had been called to build the Apostolic Palace, by the envy and hostility of fellow artists, preferring a life of quiet to the harassing persecutions of his enemies and the niche of fame he might have won.

In Naples the artist executed some of his greatest works, but change of place brought no relief from sorrow and vexation, and worn out with the annoyance of incessant intrigue and persecution he died at Naples, not without suspicion of poisoning, on the 15th of April, 1646.

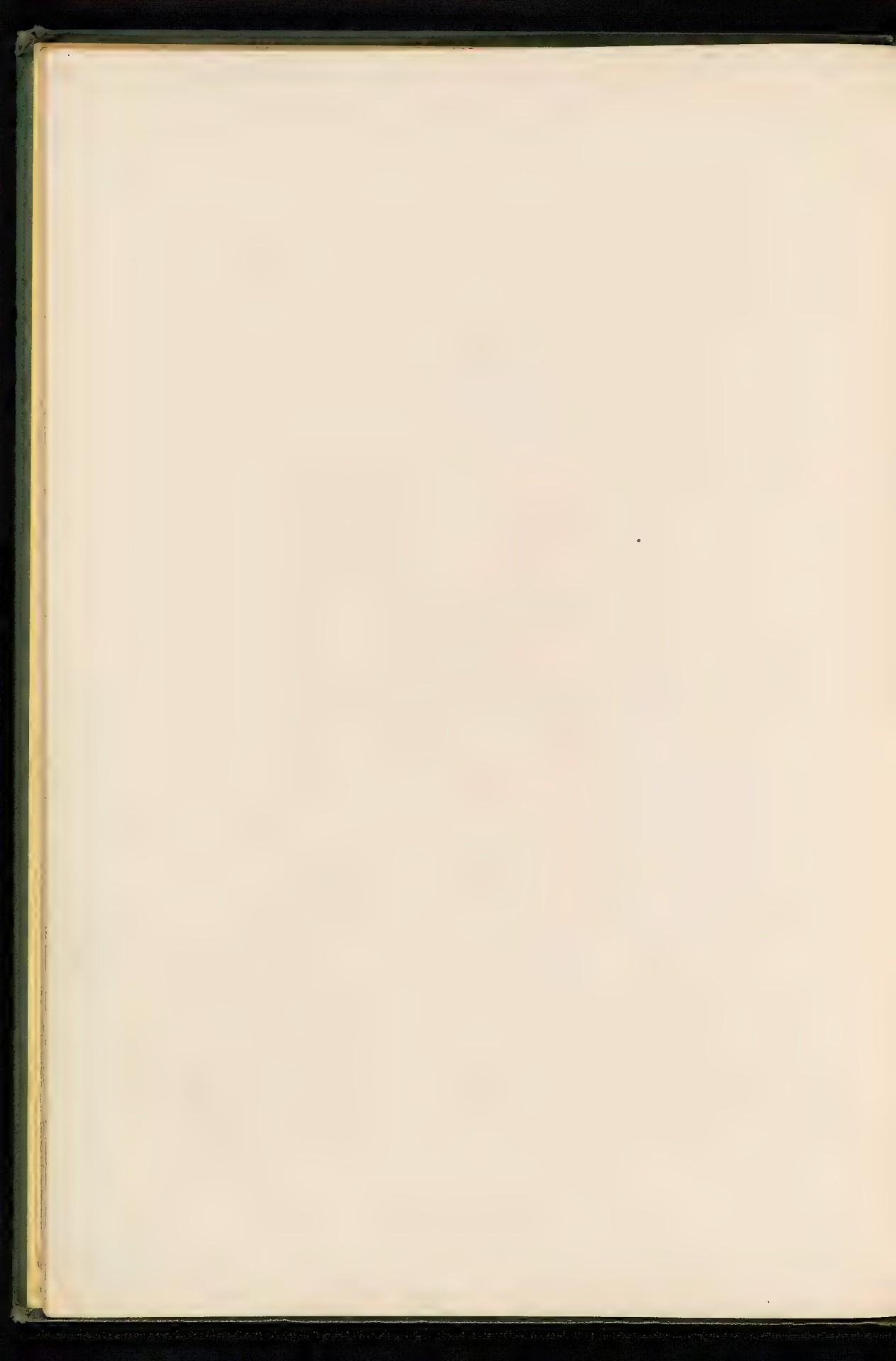
The sketch which we present is in red chalk, 11 by $4\frac{3}{4}$ inches, representing a man standing, the head turned to the right, and bound with a cloth. The right hand rests upon a staff supporting the left elbow, the left hand pointing upward.



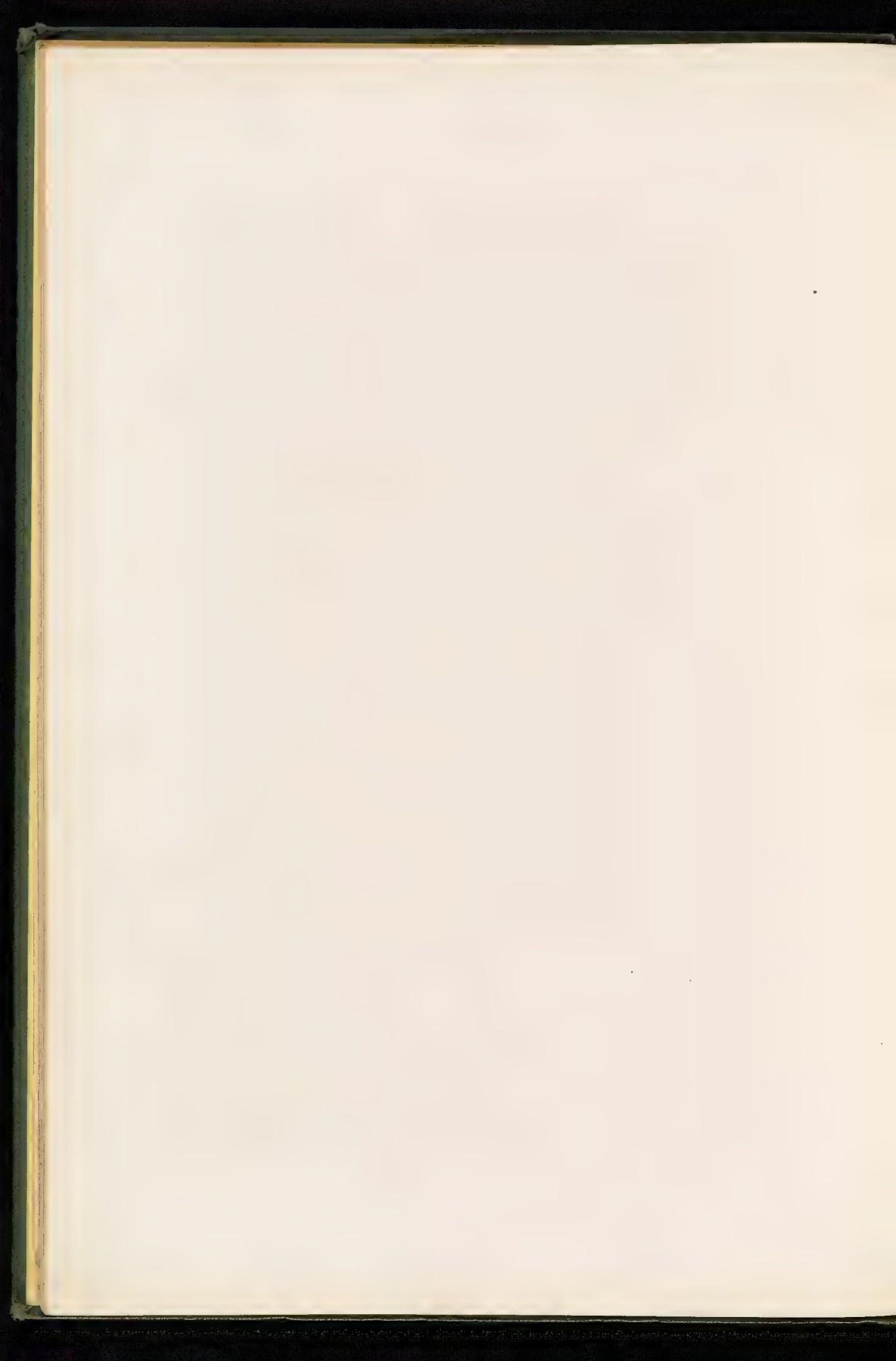
SALVATOR ROSA.

Born, 1615. Died, 1673.

ROBBERS DIVIDING THE SPOILS.



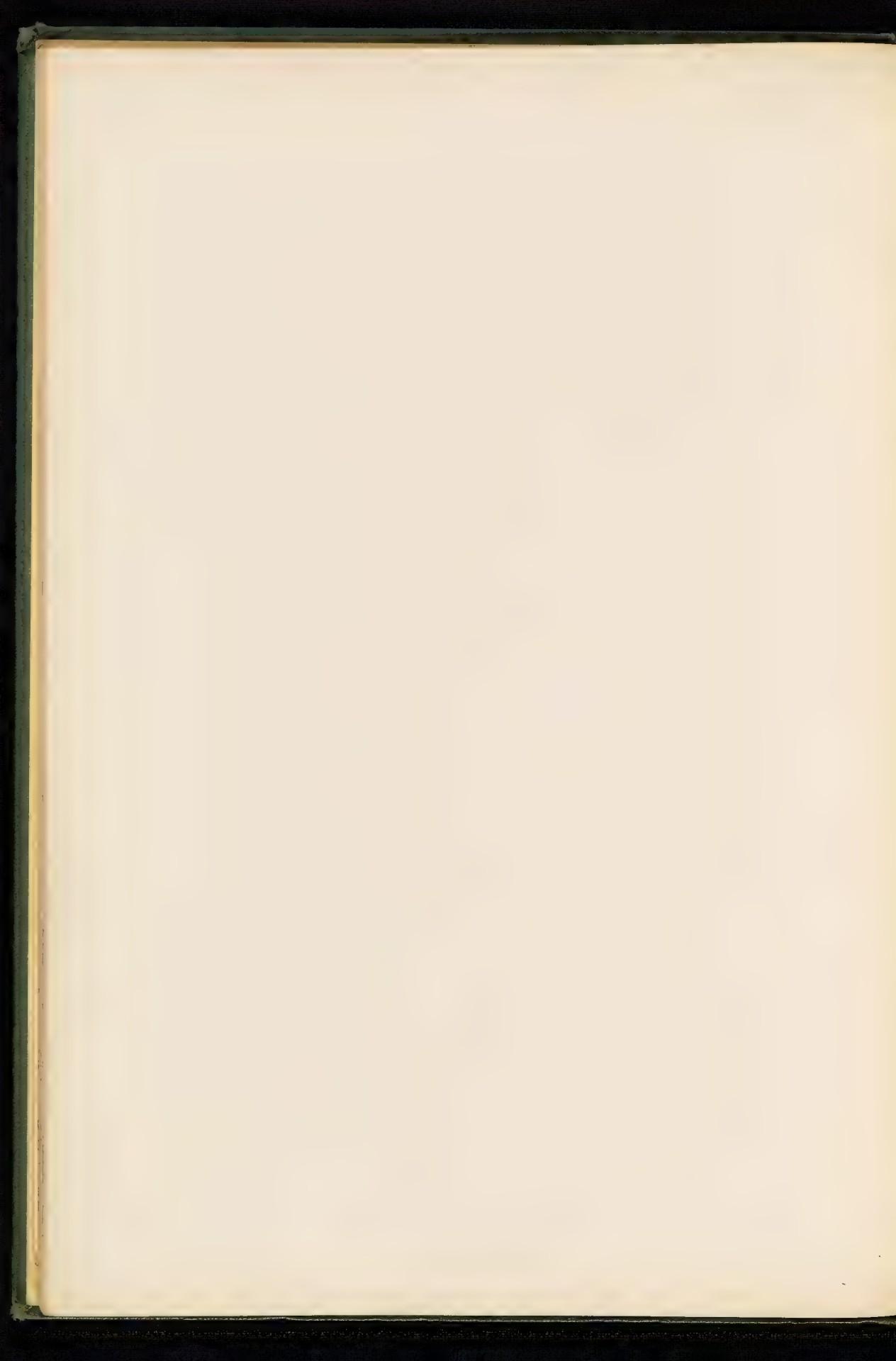




SALVATOR ROSA.

To most admirers of SALVATOR ROSA he is known only by those wild landscapes which Fuseli has so well described: "He delighted in ideas of desolation, solitude, and danger; impenetrable forests, rocky or storm-lashed shores; lonely dells leading to dens and caverns of banditti; Alpine ridges; trees blasted by lightning, or sapped by time, or stretching their extravagant arms athwart a murky sky; lowering or thundering clouds and suns shorn of their beams. His figures are wandering shepherds, forlorn travelers, wrecked mariners, banditti lurking for their prey or dividing the spoils." How true to these words of Fuseli is the sketch we have the pleasure of presenting.

It is remarkable that while the figure pieces of this great artist are so rare, but few in existence and those prized above jewels, that one should have lain treasured up in a college library for nearly a century, to come forth at this day, to charm lovers of true art. This sketch bears out to the letter the lines quoted from Fuseli, as one of the subjects delighted in by the artist. "Robbers Dividing the Spoils" may be considered one of the most characteristic of Salvator Rosa's figure drawing. There are thirteen characters, five being mounted. Ruins in the background, the weird and dismal residence of the banditti. On the right are two camels laden with the goods of the unfortunate merchant who has "fallen among thieves." The principal interest is centered in the heap of coin upon the ground and the person despoiled of his goods. The sketch is in sepia, shaded with the brush, and is in size $8\frac{1}{8}$ by $11\frac{7}{8}$ inches, "Salvator" being written upon the mount.

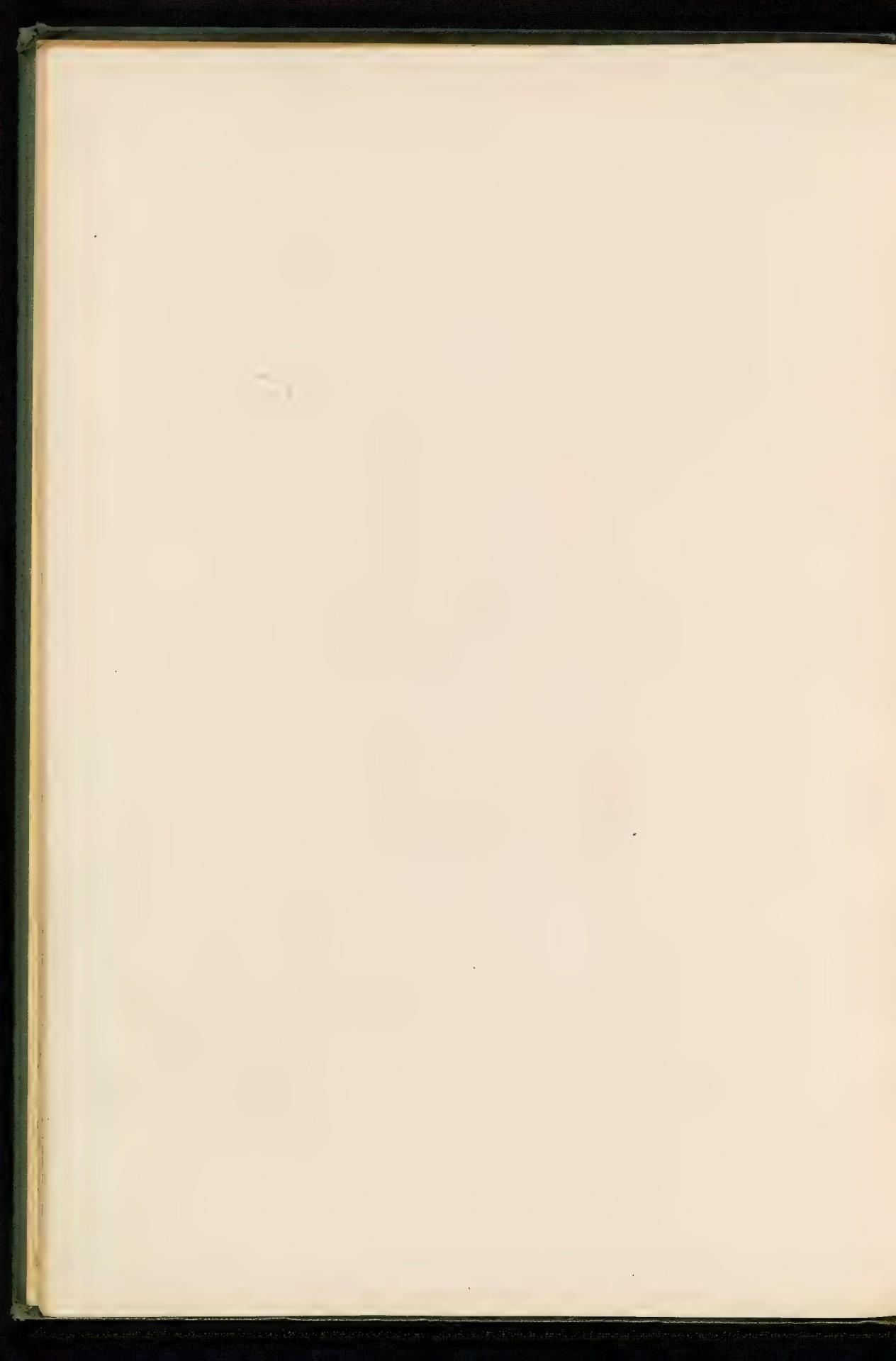


ANTONIO ALLEGRI—CORREGGIO.

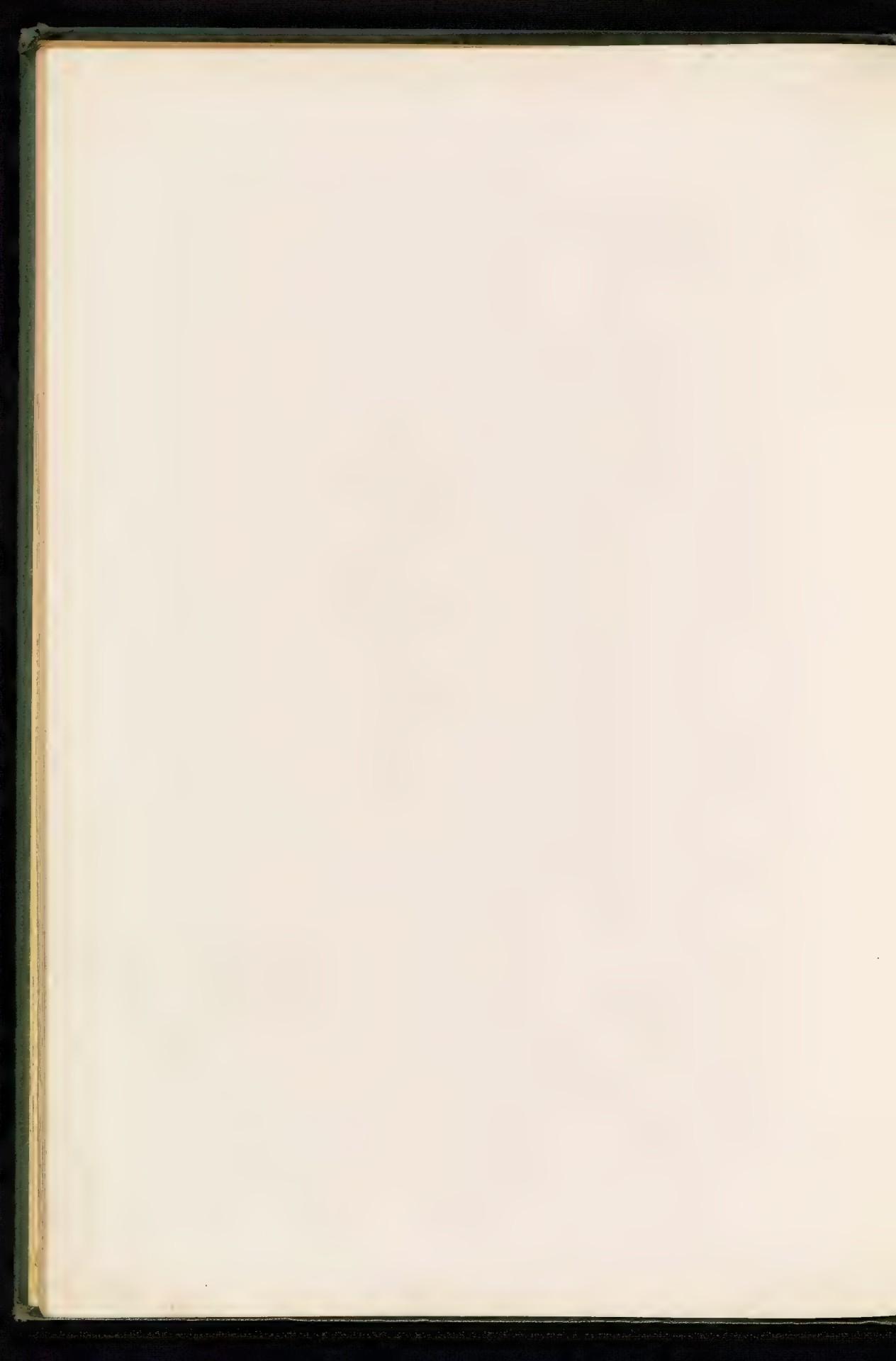
Born, 1493-4.

Died, 1534.

MADONNA AND CHILD.







CORREGGIO.

ANTONIO ALLEGRI, surnamed CORREGGIO, from his birthplace in the Duchy of Modena, was born into the Italian Renaissance, and by reason of certain original abilities has been placed among the great masters of this brilliant artistic period. If DaVinci and Michael Angelo are considered the supreme masters of form, if Giorgione and Titian excel in color, if the temperate and harmonious blending of these elements gave to Raphael his fame as the Prince of Painters, it was the thorough mastery of chiaraoscuro that entitled Correggio to a seat on the same serene throne with these mighty painters. By chiaraoscuro we mean briefly the arrangement of light and dark in a picture, whether applied to light and dark colors or light and dark shades. In other words, it is the sensitiveness of darkness to light, or the painter's power to enable the observer to see light in darkness. The cultivation of this faculty found its earliest advocate in Leonardo daVinci; but Correggio carried his transparent shadows, the soft blending of dawn with day, its enveloping atmosphere and light, suggestive of motion and breathing life, to such legitimate and harmonious limits, as to reveal a new world of artistic expression.

The sketch of the Madonna and Child which we present is one of those suggestive motives in which the artist by a few strokes of the pen has outlined a group, and with a brush has washed in the principal accents of color, giving as vivid a conception of his thought as the finished picture could present.

The Madonna is seated, supporting the child with the right arm, while the child extends a hand toward a martyr kneeling at his feet in the attitude of adoration, a cross resting upon his shoulder. On the left stands Joseph, while above the altar the outlines and folds of heavy drapery are visible.

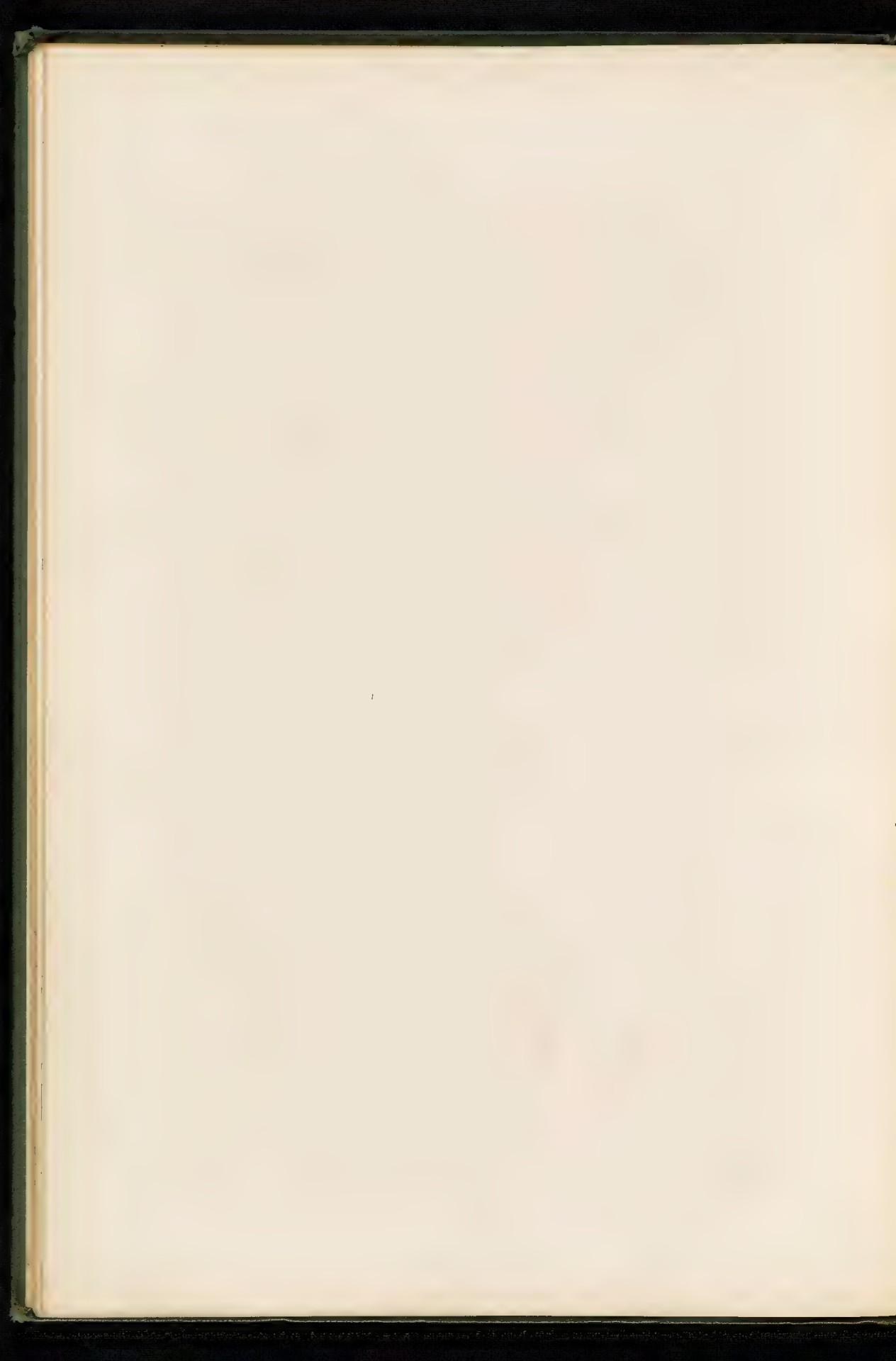


UNKNOWN.

PORTRAIT OF MIRABEAU.



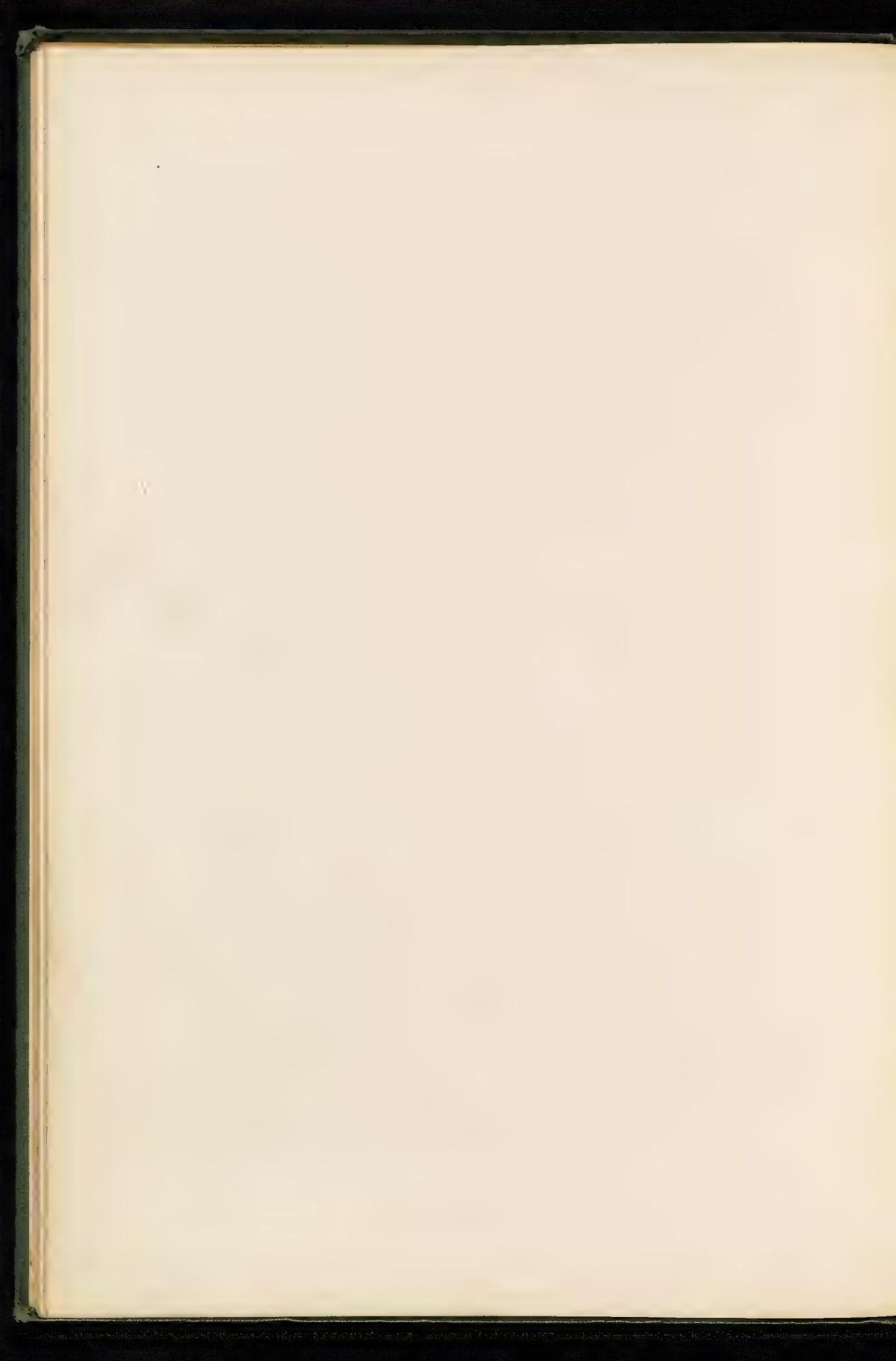




UNKNOWN.

THERE is in the Art Gallery at Bowdoin College a most striking and remarkable picture of Mirabeau, secured by Mr. Bowdoin during his residence in France, upon which there appears no name. At this late date it is impossible to tell who the author of this work may have been. It is, however, true that he was a man of unusual power, having many characteristics of Rembrandt and the masters of later schools. The painting is almost startling in its realism, broad in handling, fresh and vigorous in technique. It would stand in a prominent position in any gallery of art, holding its place as a work of consummate power and interest.

It is with regret that we are obliged to present this picture without presenting with it the name of the author and some account of his life. We are pleased, however, to be able to show so worthy a representation of the great Frenchman.

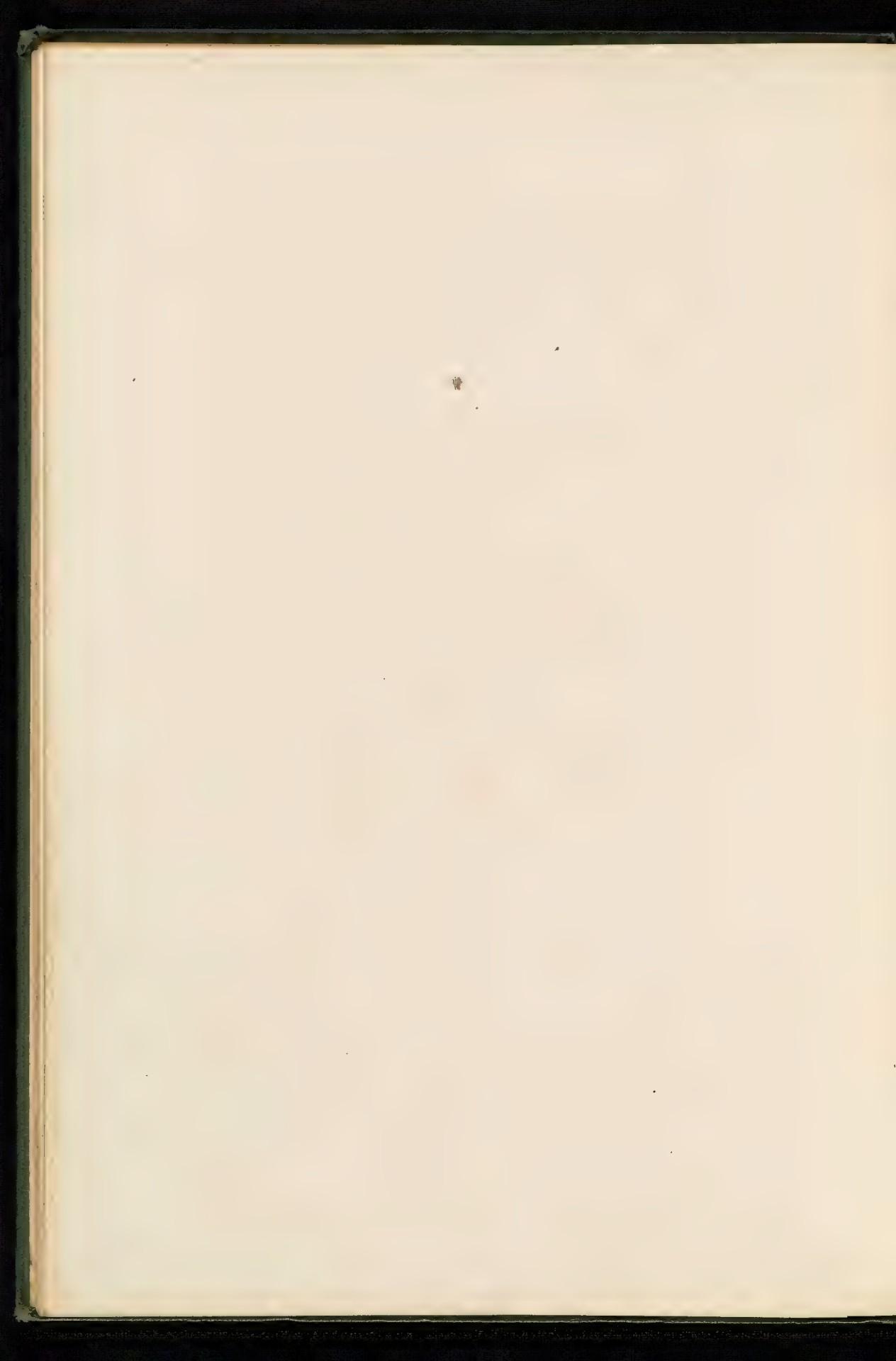


PLACIDIO CONSTANZI.

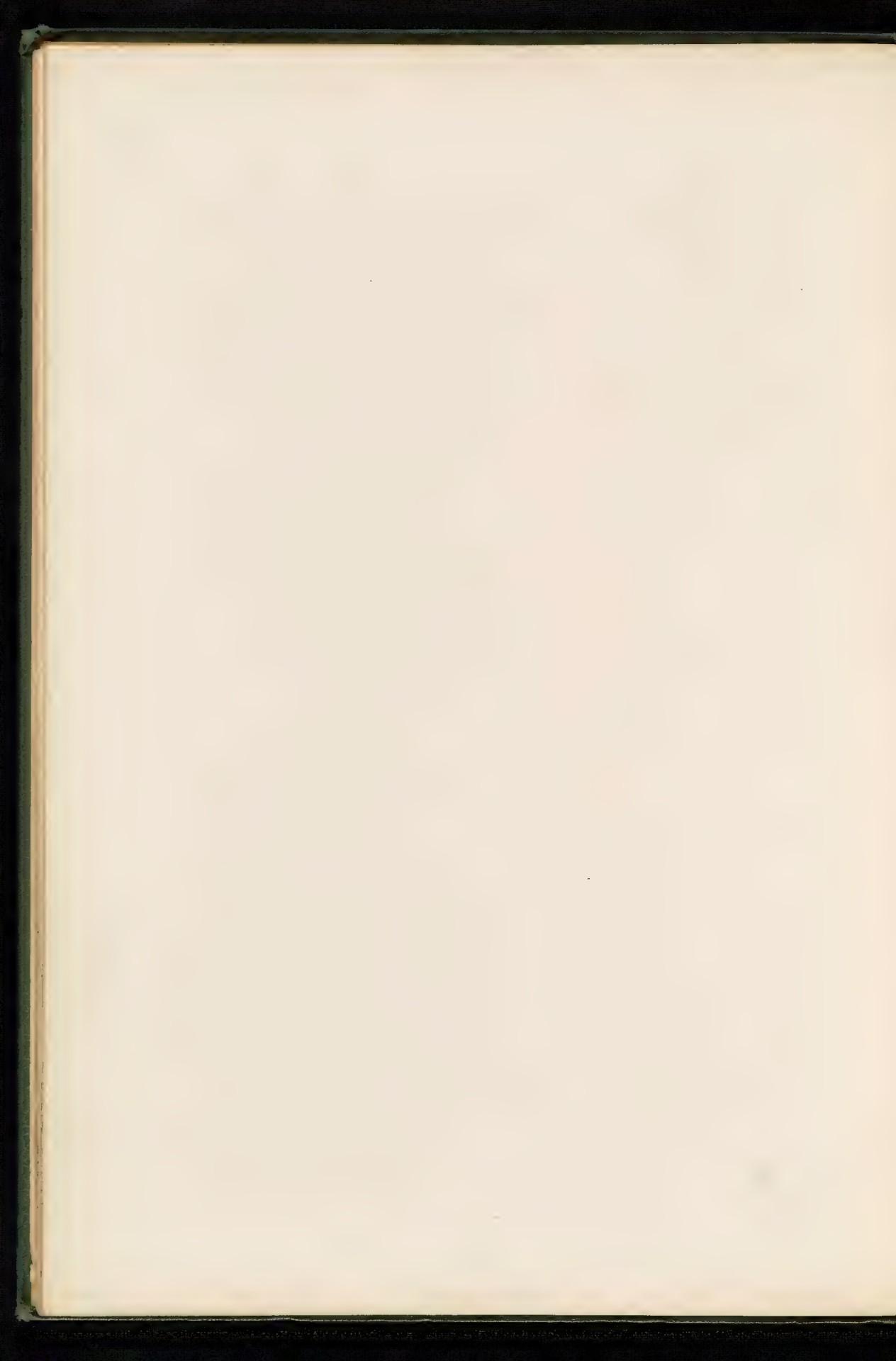
Born, 1688.

Died, 1759.

WOMAN AND CHILD.







CONSTANZI.

PLACIDIO CONSTANZI was born in 1688 and died in 1759. He was a painter of historical subjects, almost entirely, was a pupil of Luti, and received into the famous Academy of St. Luke in 1741. One of the most remarkable works of this famous artist is a portrait of Saint Camille De Lellis, at Rome. The figures of Constanzi are very graceful and powerfully drawn. The expression is delicate and fine, possessing far more refinement than is to be found ordinarily among artists of his power and genius. Many frescoes by his hand adorn the walls of private and public buildings in Rome and other cities in Italy. It is remarkable that so little is to be found concerning the life and works of this artist.

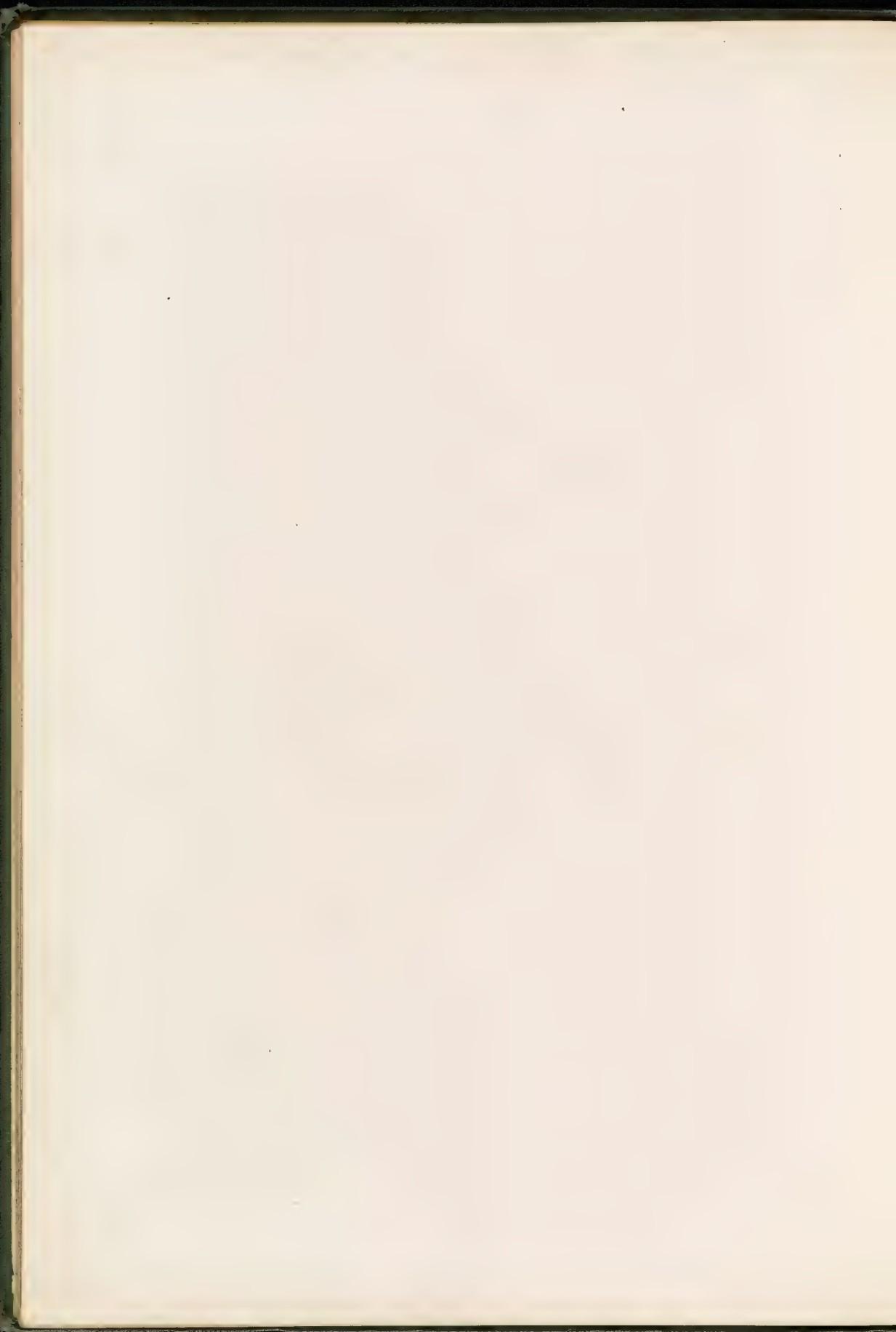
The sketch which we present is of a woman and child. Both figures are nude; the woman is sitting upon a couch, her left elbow resting upon a pillow, while with her right hand she holds the child, who is looking into her face and caressing her. There is great softness as well as tenderness of expression in this charming sketch. The drapery above the head of the group hangs in easy and graceful folds, while in the left lower corner, near the end of the couch, is a vase; in the left upper corner is a window. The drawing is in red chalk, $1\frac{3}{4}$ by 10 inches in size, "Plaedio Constanei" being written indistinctly upon the sketch.

CANGIAGIO DI LUCA.

Born, 1527. Died, 1585.

THE SCOURGING IN THE TEMPLE.





CANGIAGIO DI LUCA.

THE sketch from the hand of this noted artist, which forms a part of the Bowdoin Collection, is entitled "The Scourging in the Temple." It consists of seven figures, including that of Christ, who is bound to a pillar and forms the central figure of the group. The victim's arms encircle the column, the wrists being tied together, and the rope held by one of the group. The form of the sufferer is bent as though relief was obtained by inclining the shoulder toward the column for support.

One of the persecutors, who is for the moment especially active, holds in his right hand the scourge, grasps the Christ by the shoulder with his left, as though to turn the body into a more exposed position. Behind his is another figure evidently awaiting his turn to administer the scourge, while in the right foreground the stalwart form of another is seen, evidently preparing himself to continue the terrible work. The figure of Christ is nearly nude, while the other figures have but light clothing.

Artistically the figure to the right, with its back turned, is the finest in the sketch, the lines being exquisitely drawn, and the figure posed with consummate grace.

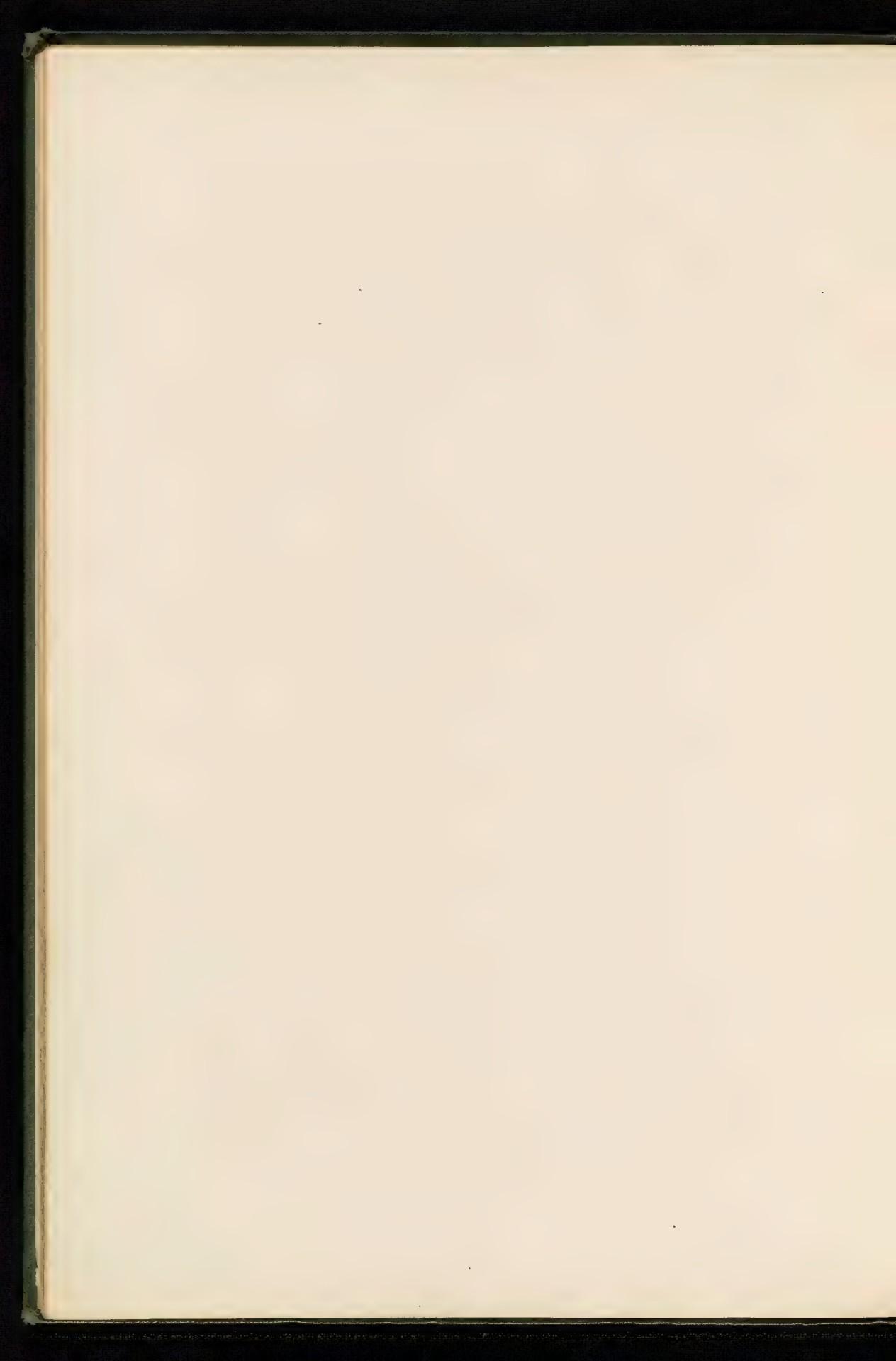
The work is $7 \times 5\frac{1}{2}$ inches, and executed in sepia, shaded with a brush. It is signed "Luca di Genua." Another sketch in this collection has the full name, "Di Luca Cangiagio."

NICOLAS POUSSIN.

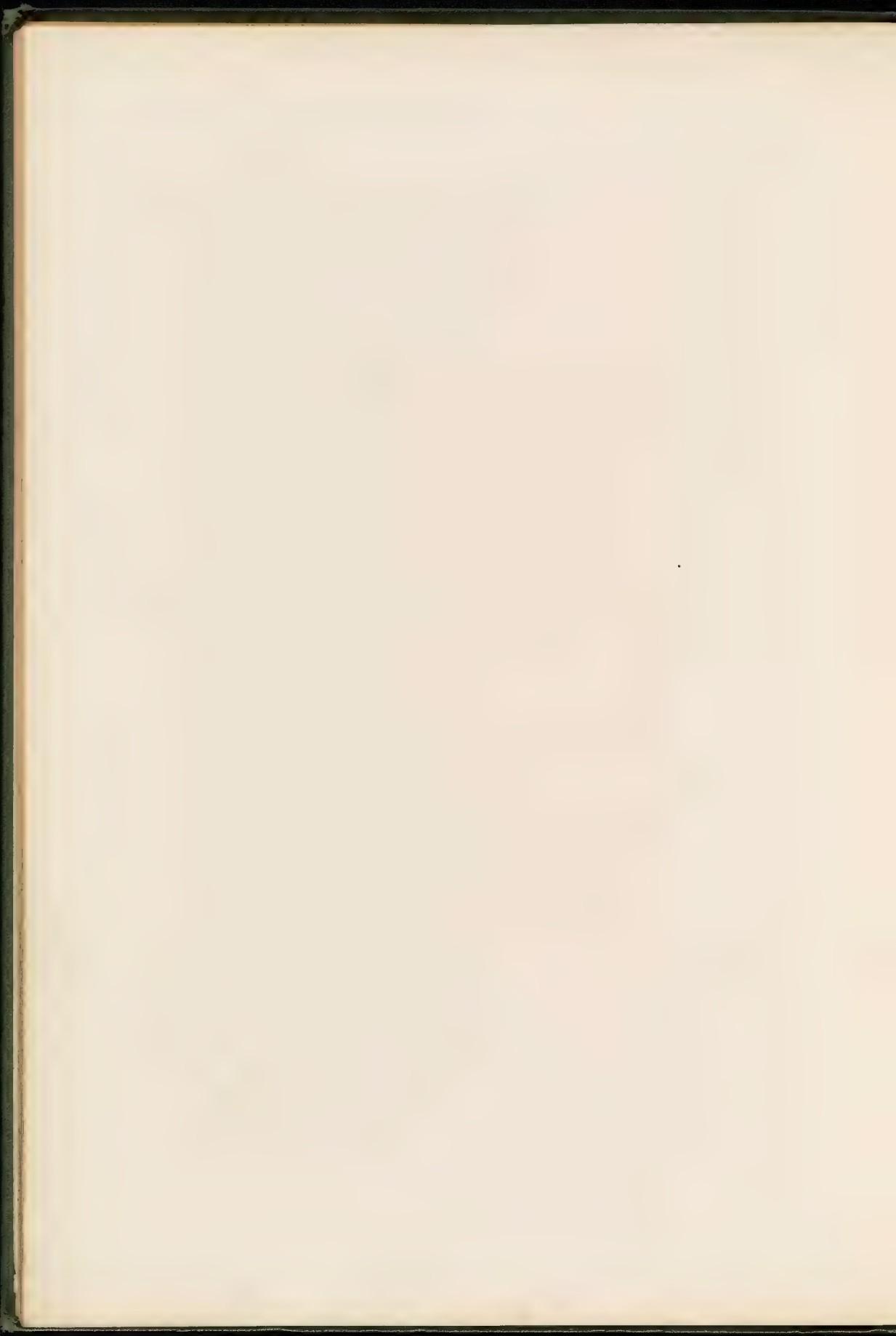
Born, 1594.

Died, 1665.

JUEL AND SISERA.







NICOLAS POUSSIN.

NICOLAS POUSSIN lived and practiced his art in the city of Rome at the time when the disciples of Caravaggio were at the height of their power and influence. Although like them an ardent naturalist, his naturalism was of a purer and simpler kind. He delighted to people his landscapes with classic figures of the antique world. There is to his best performances a remarkable sweetness of manner which seems perfectly correspondent to the ancient simplicity which distinguishes his style.

The great French critic has called him a scholarly painter, whose knowledge of anatomy, perspective, and architecture was profound to an exhaustive degree.

Poussin belonged to the noble family of Soissons, whose fortunes were reduced during the civil wars of Charles IX. and Henry III. Nicolas was born at Normandy in 1594, and first visited Paris in 1612. Twelve years later he accompanied Marino, the Italian poet, to Rome, living with him in the same house until his death. The loss of his friend and patron brought absolute poverty to the artist. After sixteen years of absence Poussin returned to France, at the instance of Louis XIII., who assured him of his protection and assistance. Poussin now became the king's principal painter, occupying apartments in the Tuileries, with the salary of one hundred and twenty pounds a year.

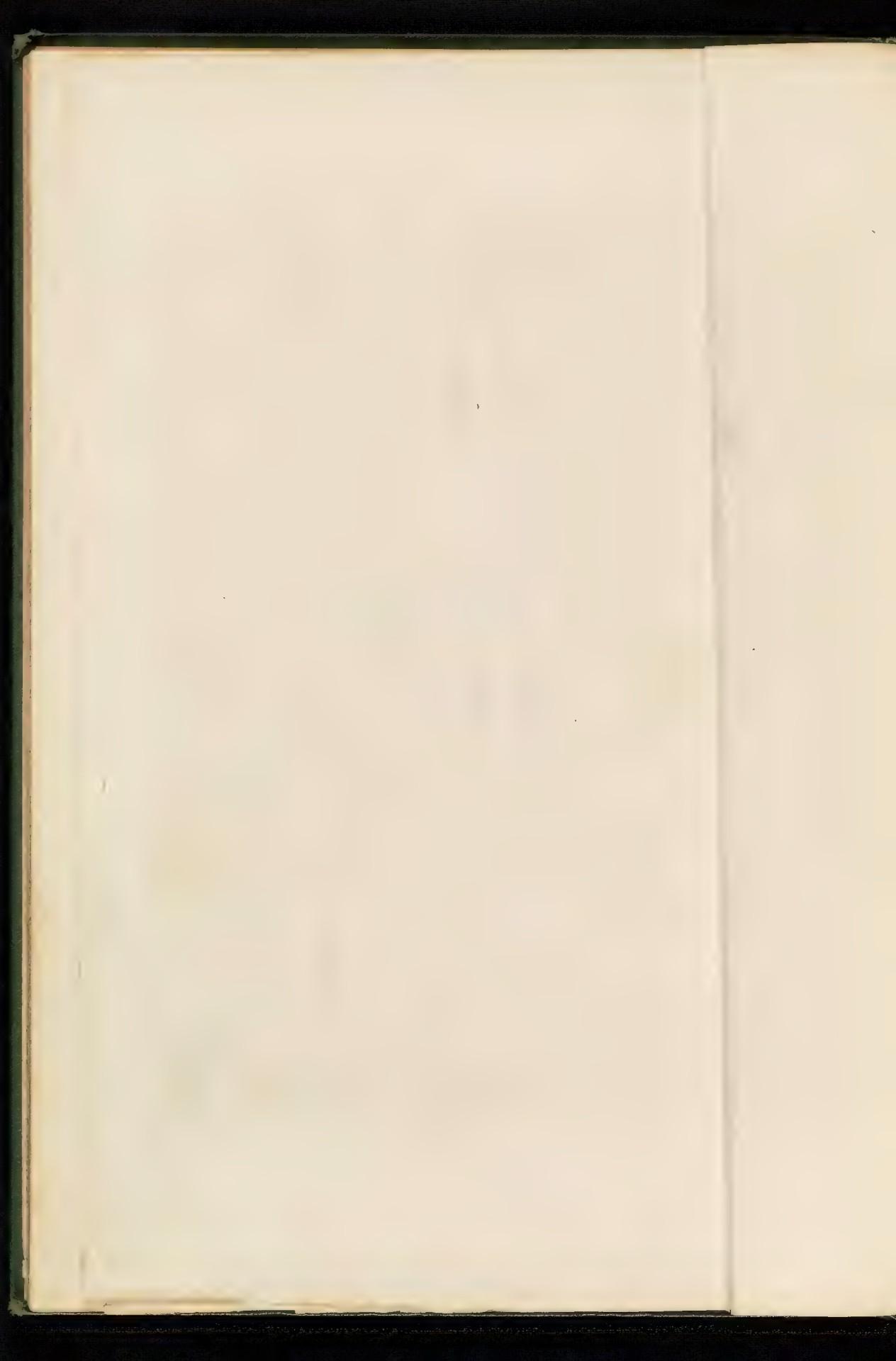
The sketch which we present represents Jael and Sisera. At the left Jael is standing with her right knee braced against the head of a couch, with a mallet raised in her right hand. She holds in her left hand the nail in close proximity to the head of the reclining Sisera. On the back of this sketch is a study, the hands of Judith and the head of Holofernes. This sketch is in red chalk, $7\frac{1}{2}$ by $10\frac{1}{4}$ inches in size.

GILBERT CHARLES STUART.

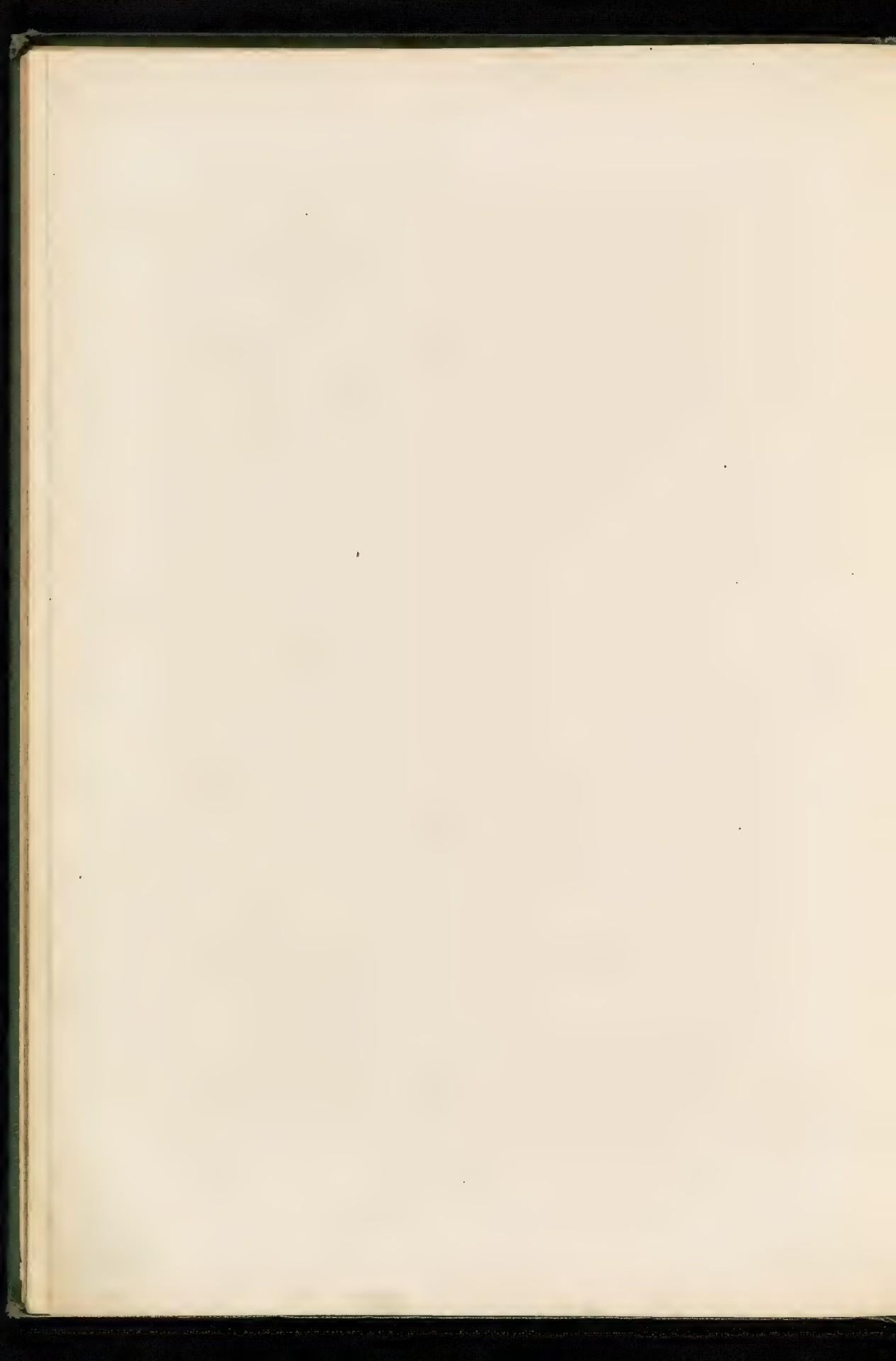
Born, 1756.

Died, 1828.

JAMES MADISON.







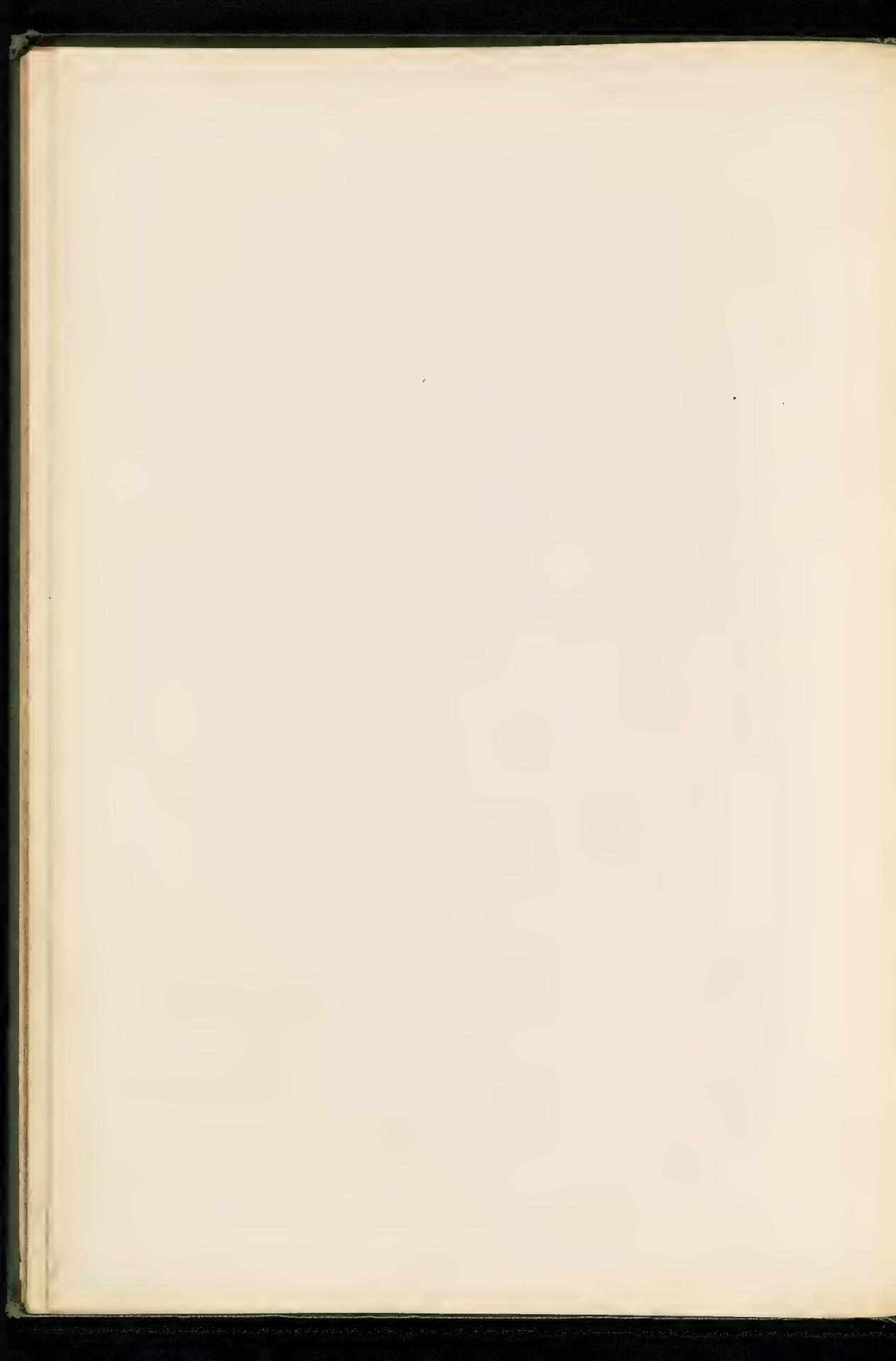
GILBERT CHARLES STUART.

GILBERT CHARLES STUART was the son of a Scotchman who came over to Nantucket, at the invitation of Dr. Thomas Moffat, to build a snuff mill. The Doctor was a learned man, but not succeeding in his profession he resolved to establish a manufactory of snuff, to supply the great quantity that was every year imported from Glasgow. The young Scotchman married a daughter of a man by the name of Anthony, and to this happy couple was born in the year 1754 the famous painter, Gilbert Charles Stuart.

He is spoken of as a capable, self-willed boy, who, perhaps on that account, was indulged in everything, with little or no control from the easy, good-natured father and mother. He was about thirteen years of age when he began to copy pictures, and at length attempted likenesses in black lead, in which he succeeded. Another Scotchman traveling through the country and painting portraits to order, meeting young Stuart, induced his father to allow him to visit Scotland, where the patron of the young artist died, leaving him in the hands of those who treated him pretty roughly. On board a collier bound for Nova Scotia he worked his passage home. This rough experience was not lost on a man like Stuart. After he had washed off the coal dust he went to painting. His first model was a strong-muscled blacksmith, to whom he gave a half dollar an evening to sit in his studio. One of the first portraits which Stuart painted was that of his mother. It was painted entirely from recollection, and yet so striking was the likeness that it was momentarily recognized, both by acquaintances and those who knew her most intimately.

At the age of twenty-four Stuart entered the studio of West, who welcomed him with true kindness, received him into his family, and treated him with paternal regard.

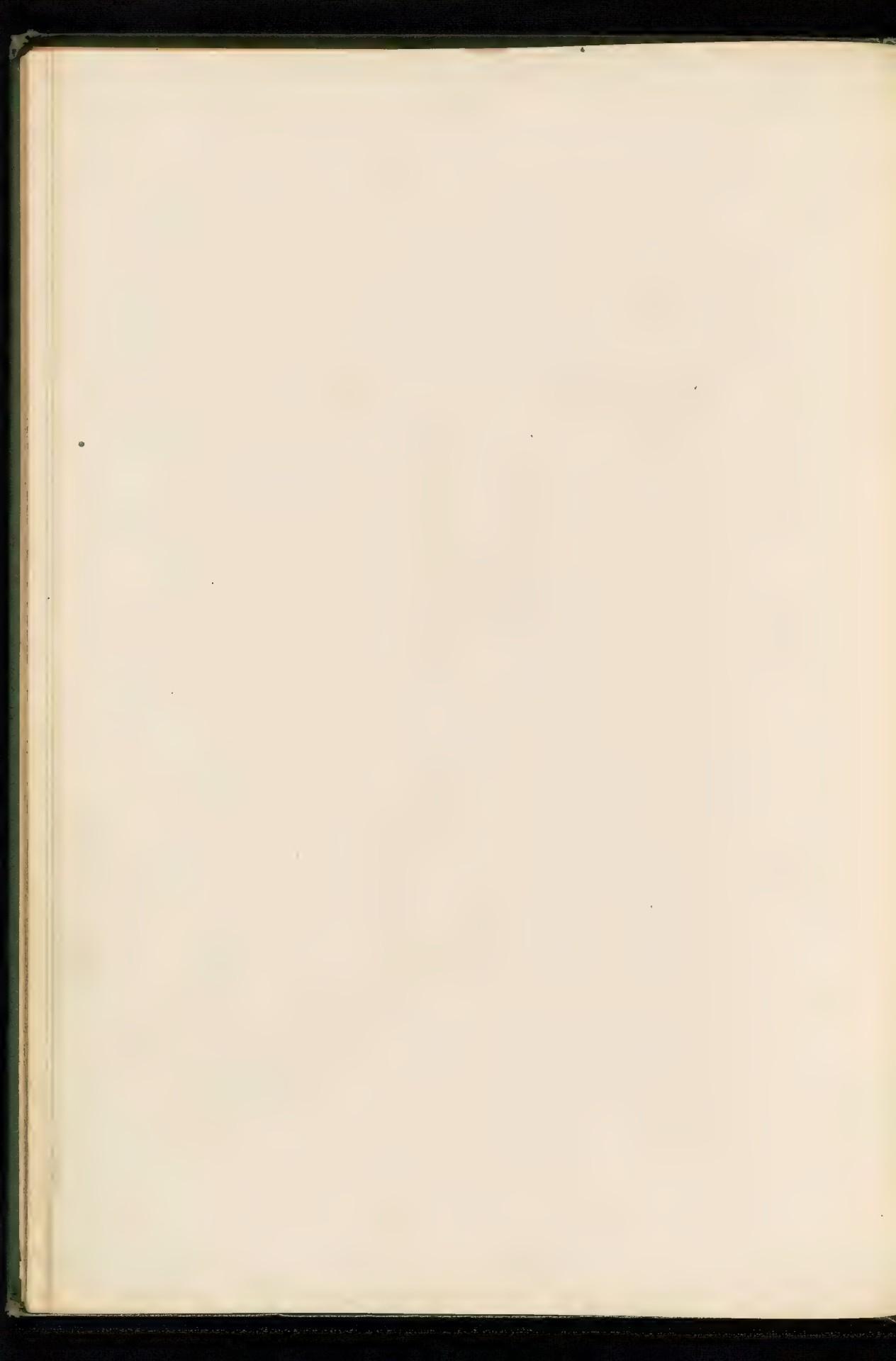
In the Art Collection of Bowdoin there are four pictures by Stuart, of which one is of Thomas Jefferson, and one of James Madison. We take pleasure in presenting a photogravure of the portrait of Madison. In a later number we shall present that of Jefferson.



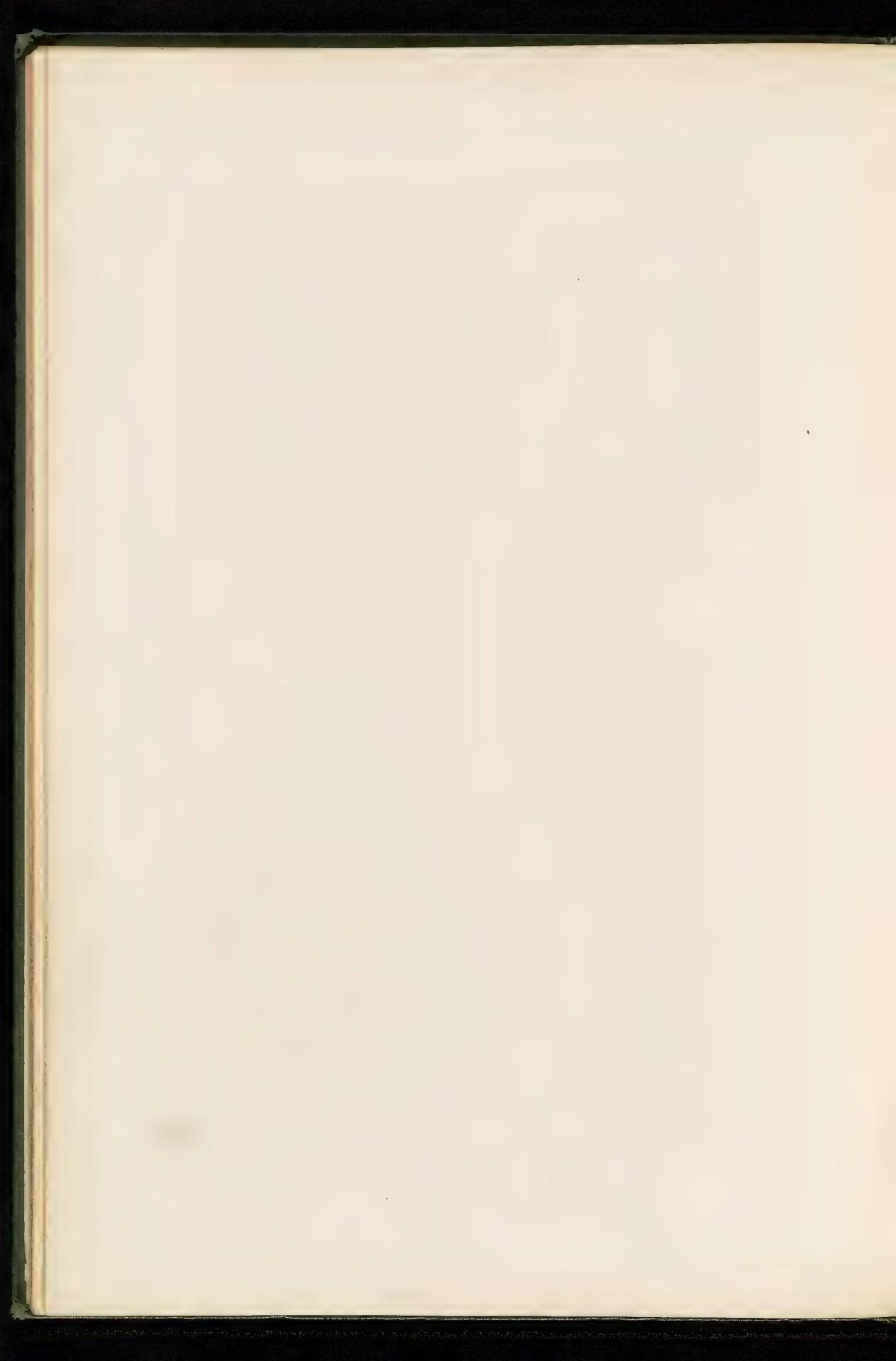
REMBRANDT.

Born, 1606. Died, 1669.

LANDSCAPE.







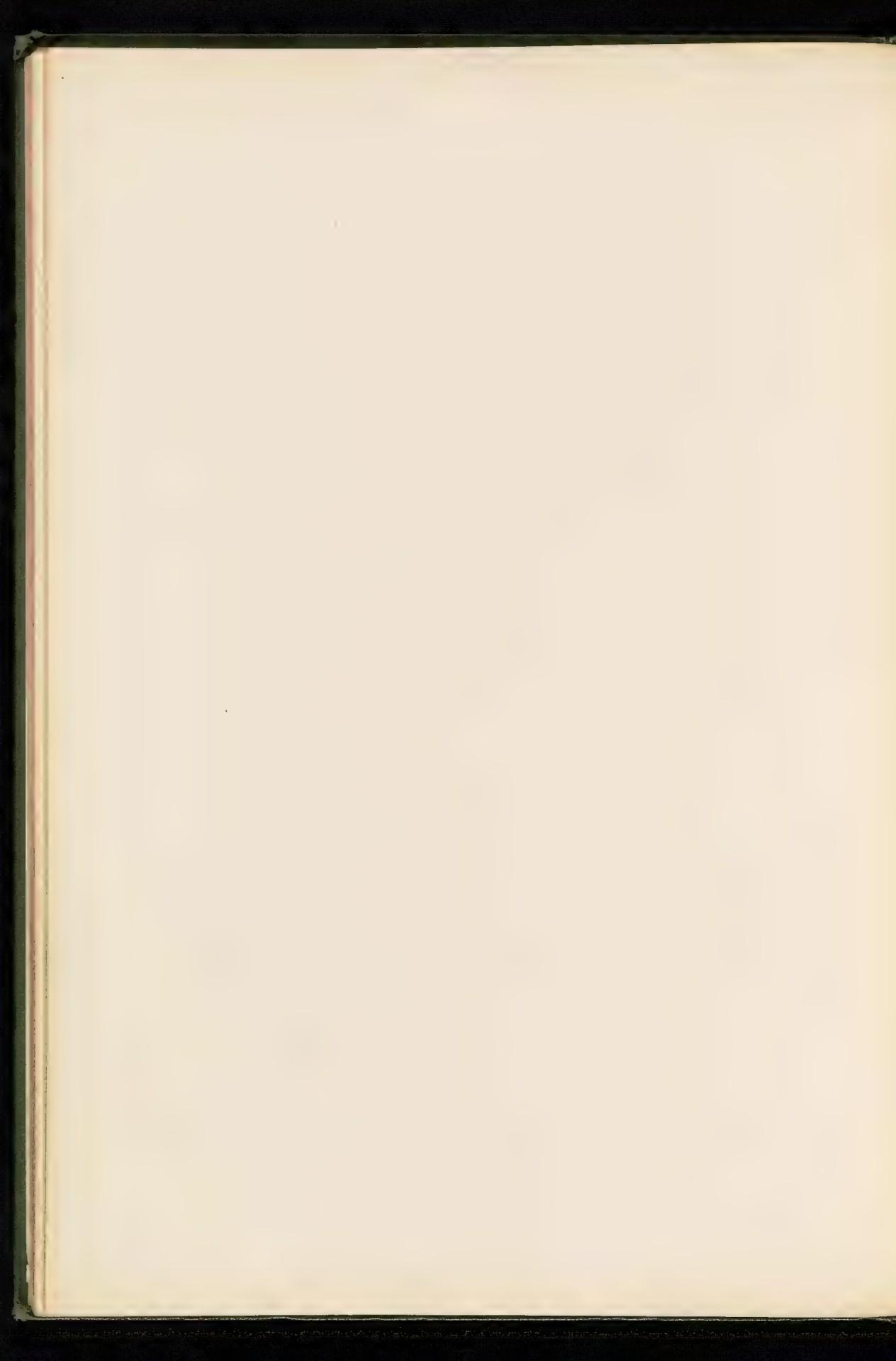
REMBRANDT.

WE have had occasion to call the reader's attention to this famous painter of Holland in presenting in a former Part a landscape from the hand of this famous artist. We now present another bit of landscape, in the foreground of which there is still water, and at the extreme left and near the right are moored two small boats at what seems to be a continuous wharf.

Beyond the wharf at the right and extending to the water's edge are two large buildings and a group of rude sheds.

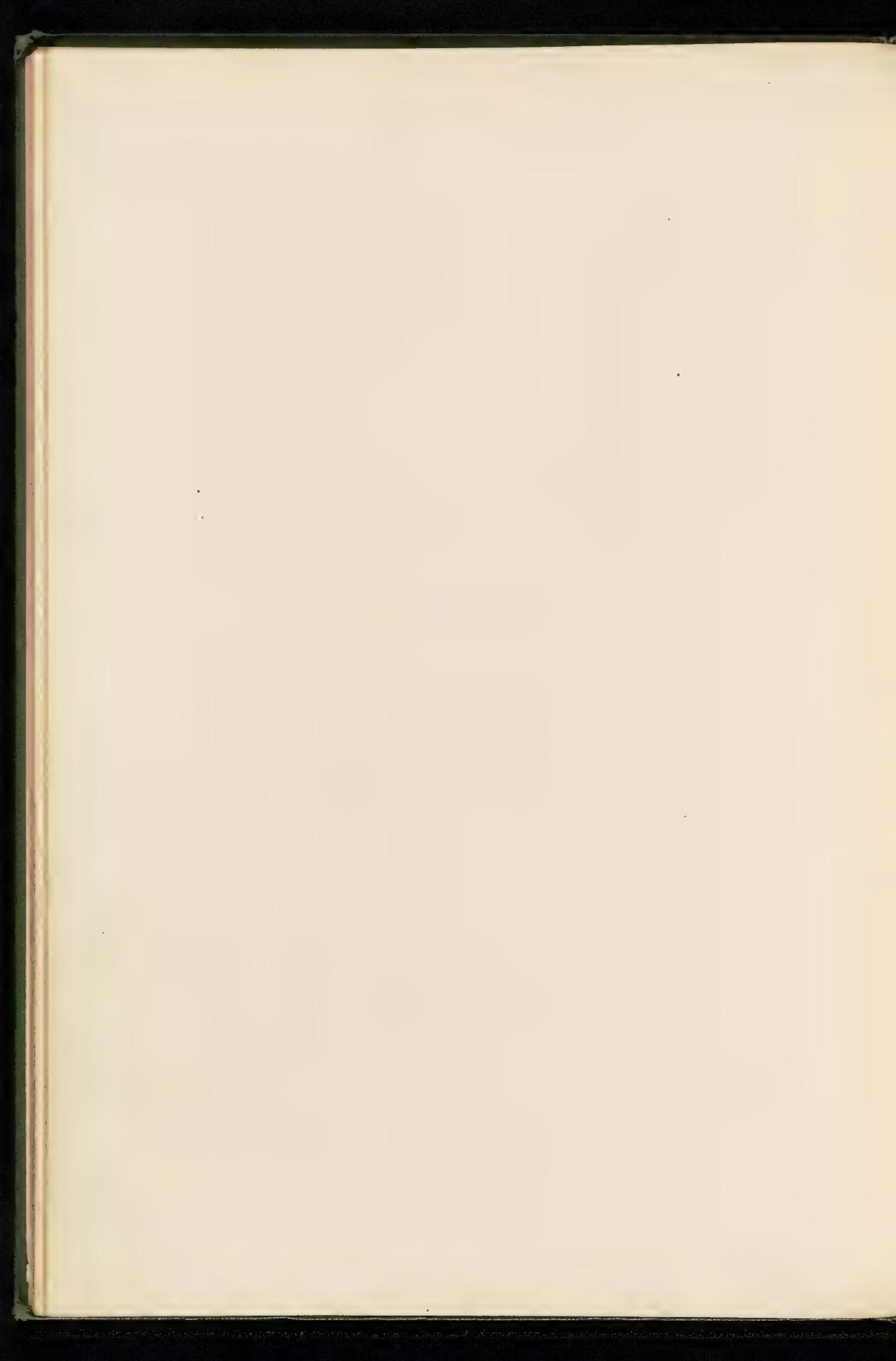
A picturesquely dilapidated fence and several low buildings, together with trees, occupy the left background. This sketch is truly characteristic of the great painter. The strong individuality of the man is as apparent as in his portraits. There seems to be a picturesque disorder, a light touch, and a most singular intelligence in the effects of light and shade.

Rembrandt possessed the talent of rendering, by a few strokes, apparently given at hazard, the characters of any age and period of life, and of all the objects which he professed to represent. These and many other qualities constitute Rembrandt's merits, and spread an inexplicable charm over all his works, whether it be a light sketch or a finished painting. It has been objected that Rembrandt's drawing was marred by great defects. If that be true he more than redeemed these defects by his truth and purity of expression, his depth of sentiment, his masterly touch, and the wonderfully persuasive power with which he appealed to his auditor.

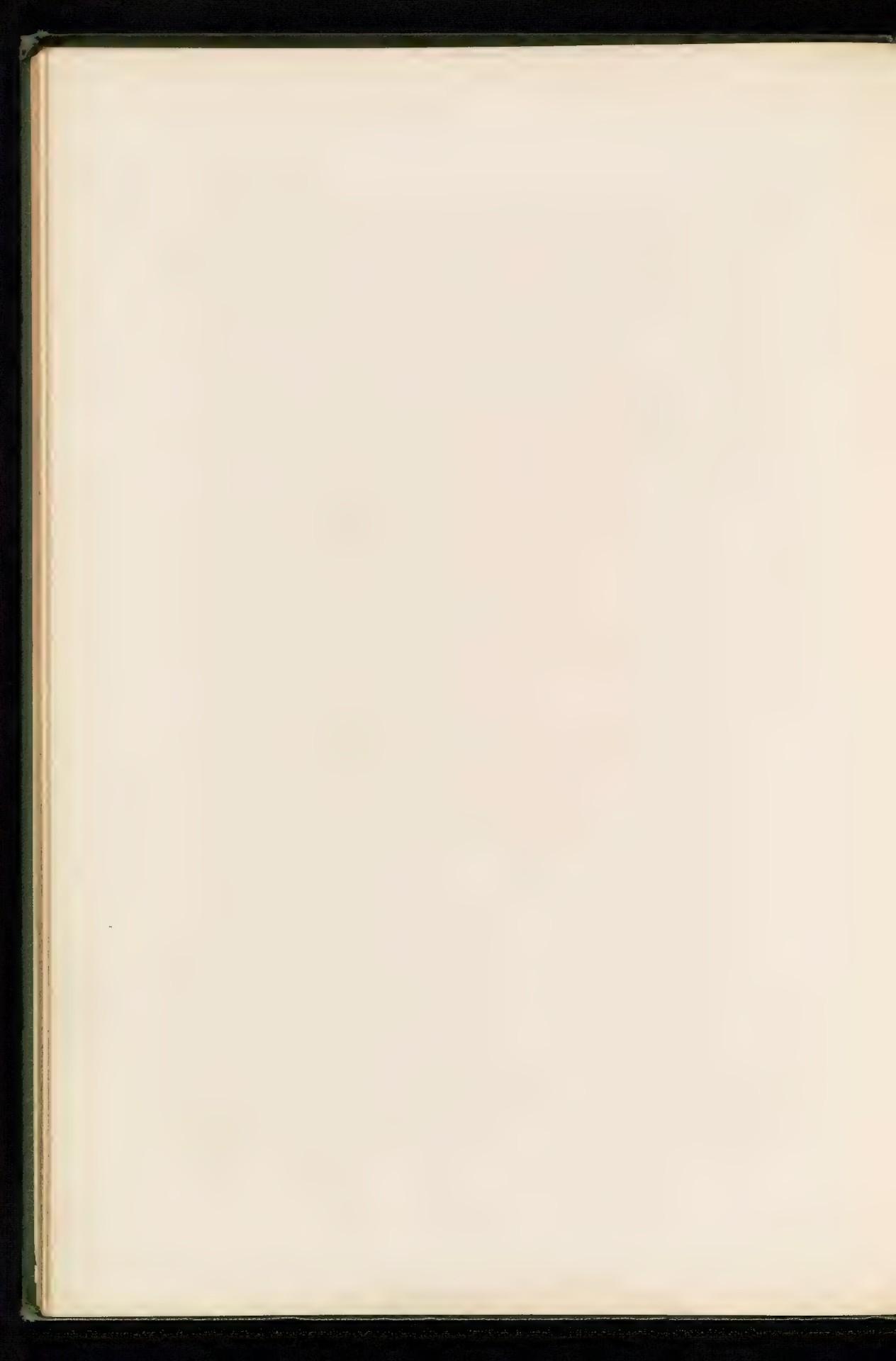


IL PORTOGUISE.

VENUS AND ADONIS.



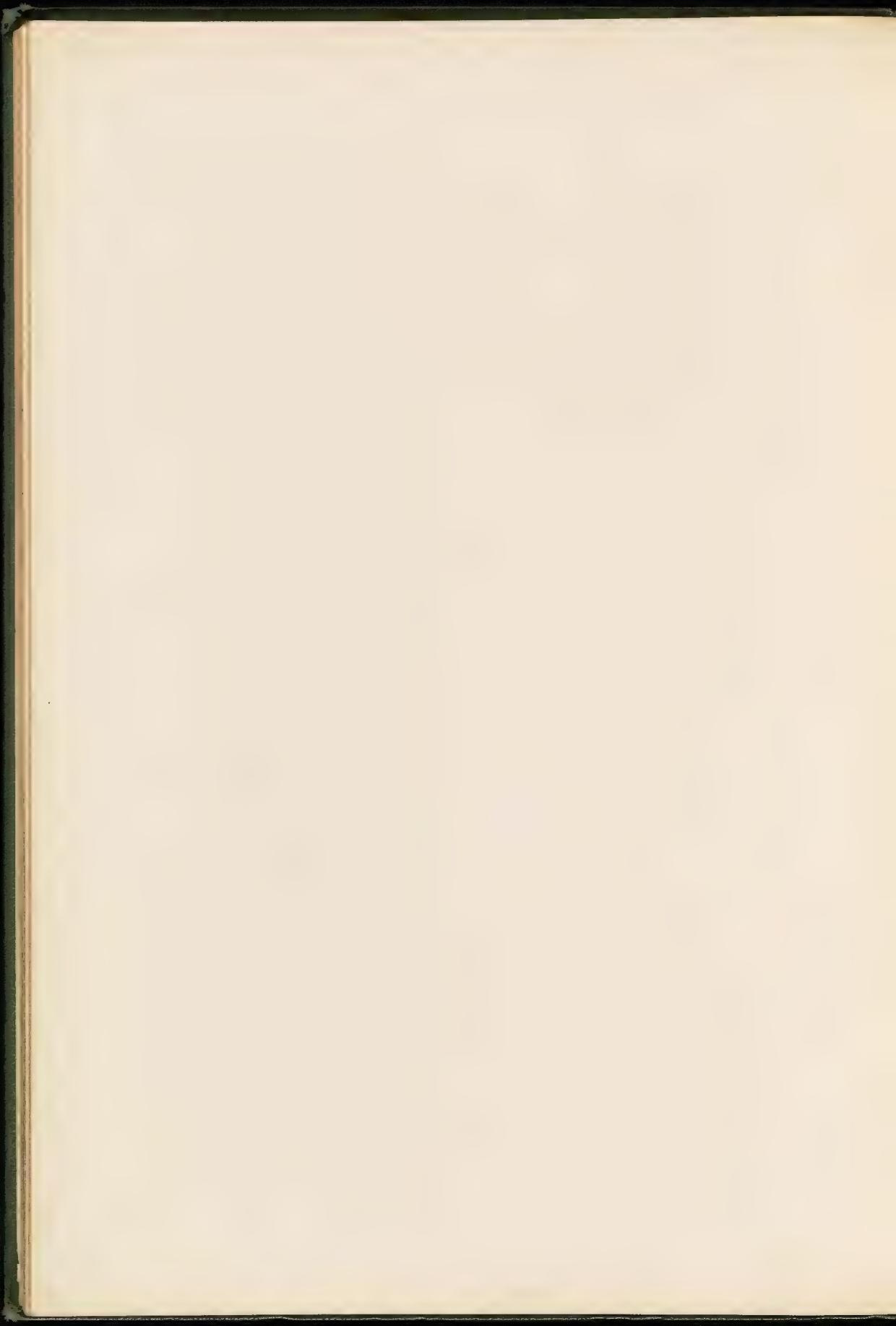




IL PORTOGUISE.

THE sketch contained in the Bowdoin Collection, by this famous painter, is on the familiar theme of Venus and Adonis. Over the head of the goddess is seen a star; while to her left may be seen a portion of the chariot, in which she is supposed to ride, drawn by two doves. Poising in a graceful attitude, in a bank of fleecy clouds, she is raised a little above the earth, and looks down upon Adonis, who has dropped the implement of the chase and stopped to listen to her coy invitation to enter her chariot and journey with her among the stars. The dogs of the hunter are seen to the left in the background, while the spear which he has dropped lies pointed toward the observer. The grouping is fine; the outlines of the figures are remarkable for grace and vigor, while the poise of the bodies and the flowing drapery betoken the strength and vigor of the master.

The work is executed in red chalk; the sketch being $10 \times 7\frac{1}{2}$ inches in size. Il Portoguese is written in ink on the back of the mount. It is very evident that this is not the name of the artist, but probably a name given to him, having a distinct relation to the province or the nation from which he came. It is quite impossible to locate this artist definitely, although he is thought by some to have flourished among the early Italian painters. Others assign to him a much later date, as there were artists working in the fifteenth and sixteenth centuries bearing a similar name, with whom he has no doubt been confounded. It is evident that he belongs to the time of Titian or Domenichino.

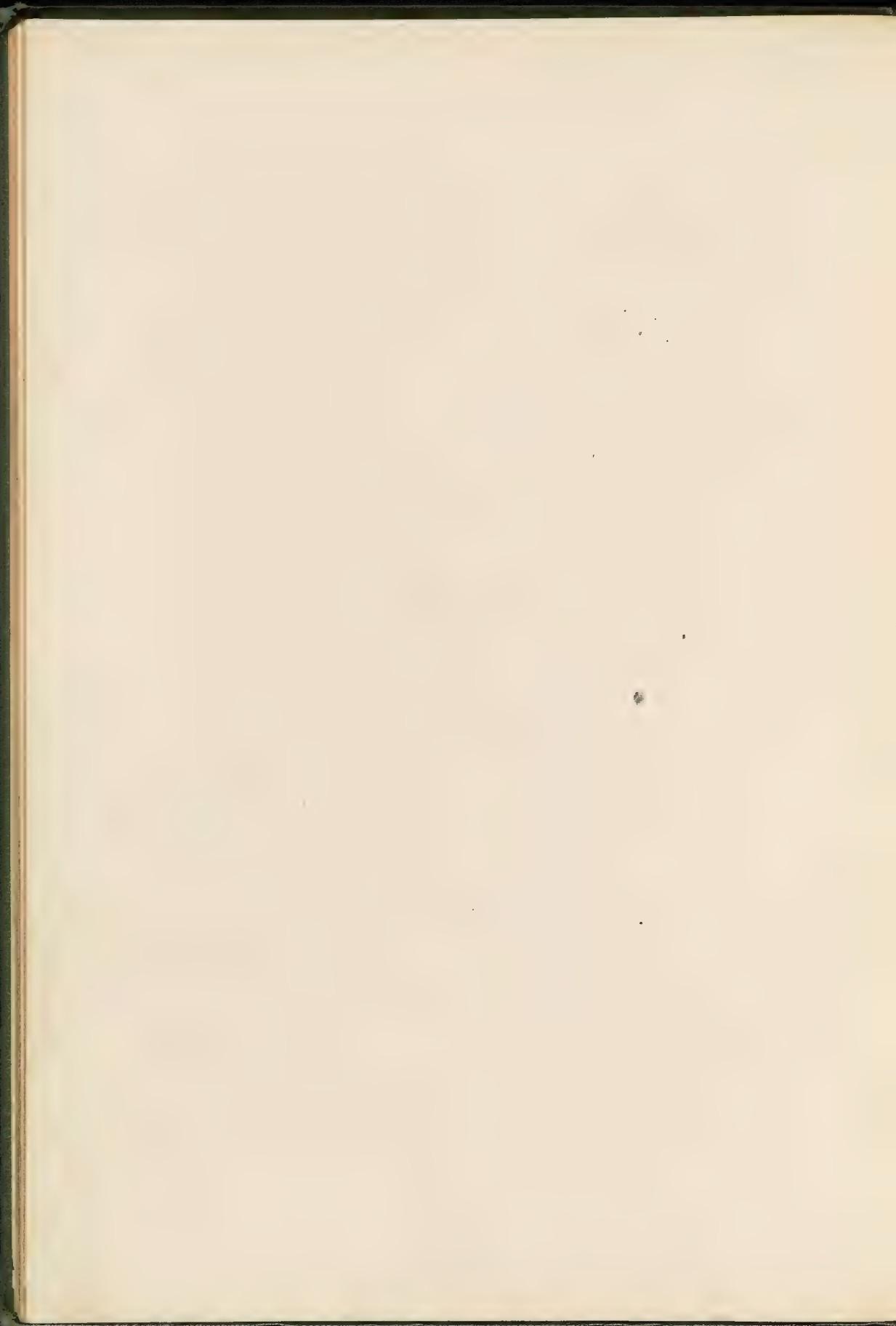


CLAUDE LORRAINE.

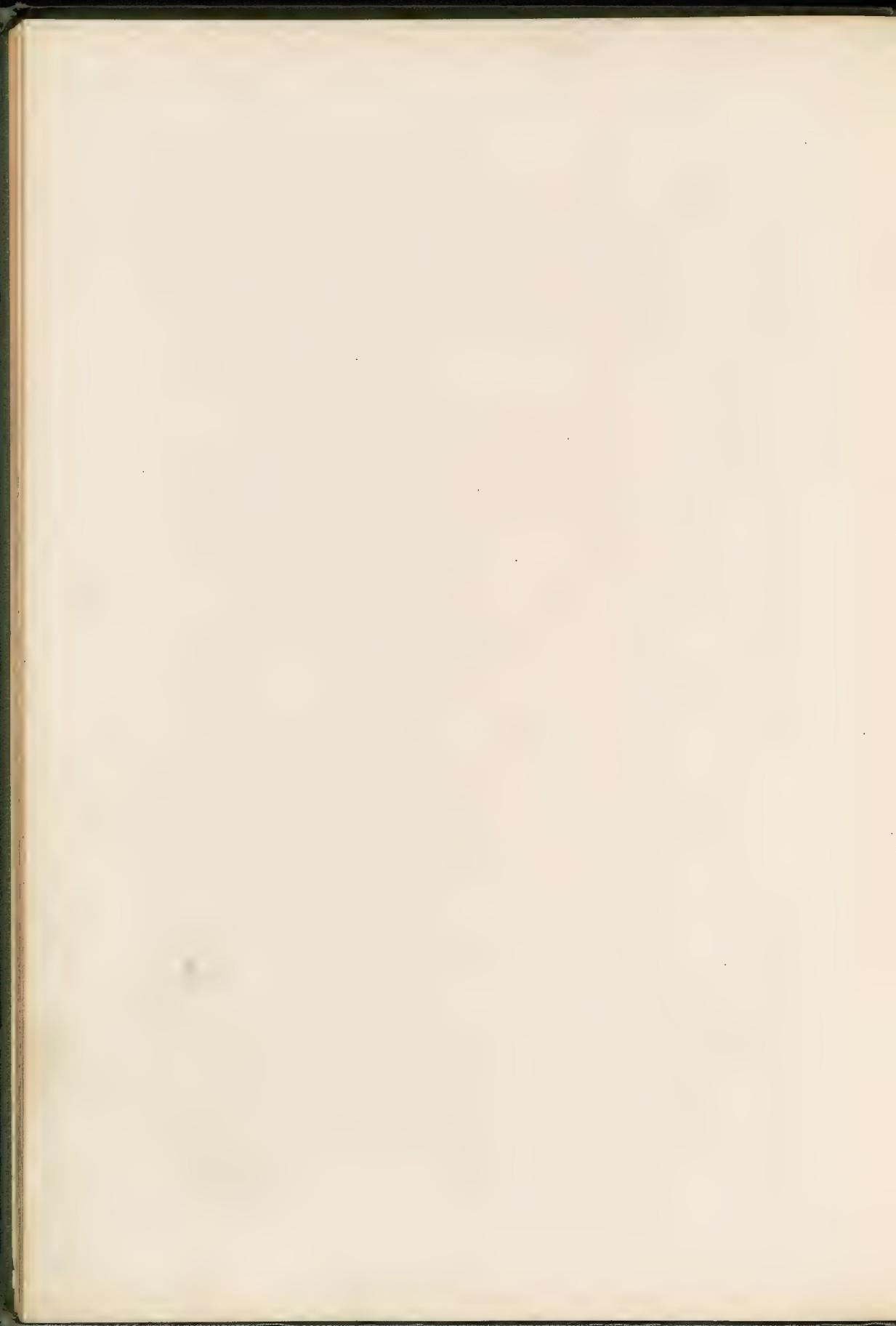
Born, 1600.

Died, 1682.

FAMILY JOURNEYING.







CLAUDE LORRAINE.

WHEN a man comes suddenly into the possession of great wealth and world-wide fame it is the prompting of pride that he try to forget the days of poverty and humiliation, and that he endeavor to make the outside world believe that he, or at least his family, were born into the enjoyment of all that makes life pleasant.

Claude Gelée, called from his country Claude Lorraine, was born on the banks of the Moselle in the year 1600, and died at Rome at the age of 82. Although the story is ignored by his famous French biographer, Charles Blanc, it still remains the fact that at an early age Claude was apprenticed to a pastry cook. On the completion of his apprenticeship he traveled to Rome, where he found employment as a servant with the profligate painter, Agostino Tassi. It was not long before Claude began to imitate the pictures of his master and soon acquired sufficient ability to enable him to live by the product of his pencil.

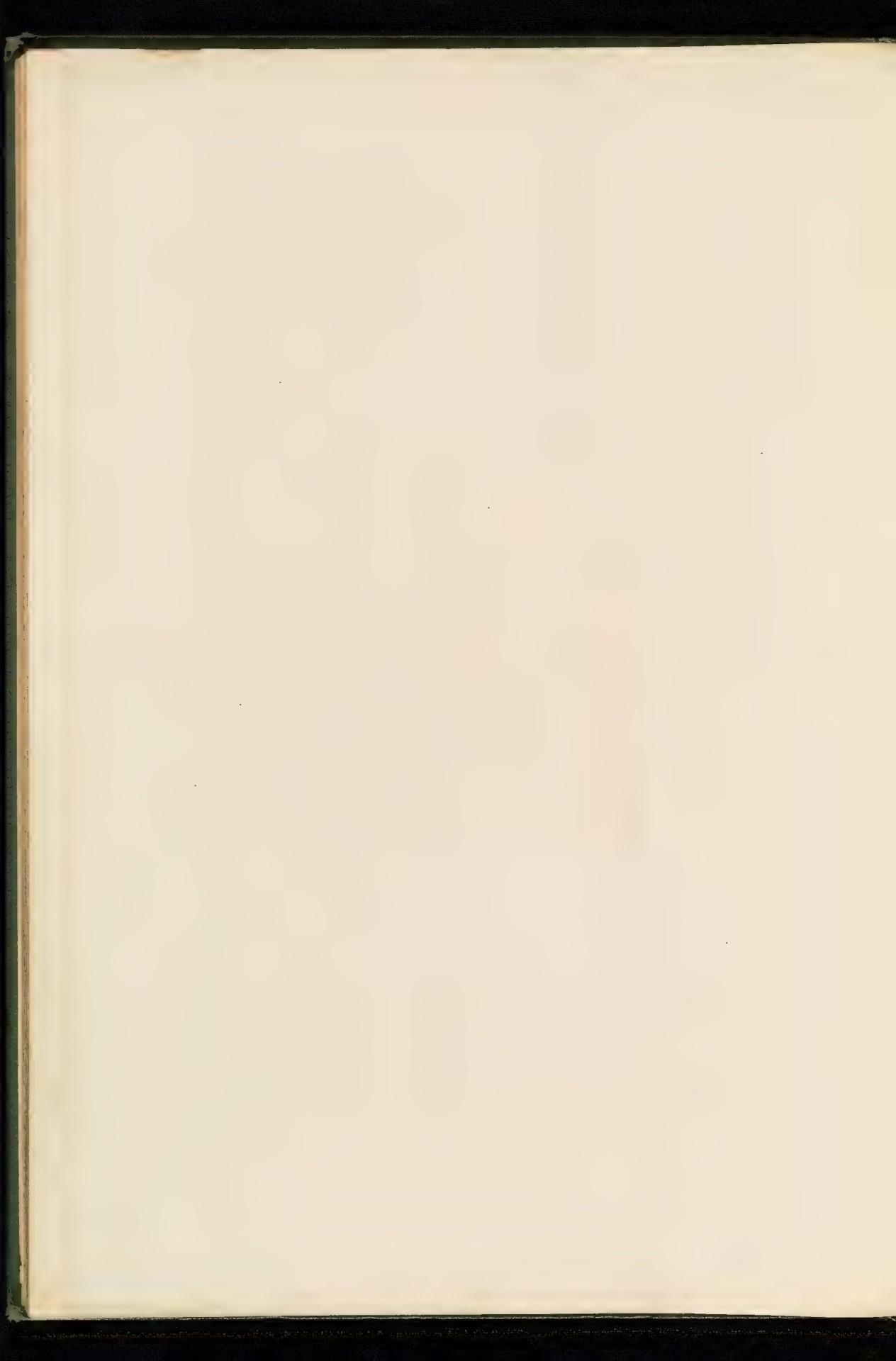
After a long and active career Claude succumbed to an attack of gout accompanied with acute fever, dying on the 21st of November, 1682. For purity of atmosphere, the sunny beauty of the sky, and for all-pervading sweetness the landscapes of Claude Lorraine stand to-day without a rival. He was poetic altogether and gave just enough of the earthly to enhance the charm of his idealization. There may be gorgeous palaces and temples, but they are bathed in eternal sunshine; there are marble steps but they are forever lapped by smiling seas.

A sketch in red ink, which we take pleasure in presenting, represents a family traveling, the woman holding a babe is sitting on an ass which is led by a man at their side. The costumes are indicative of Dutch peasantry. In the distance two men with cattle are indistinctly seen, and back of the traveling group are partially formed outlines of trees. The sketch is $6\frac{3}{4} \times 10\frac{1}{2}$ inches in size.

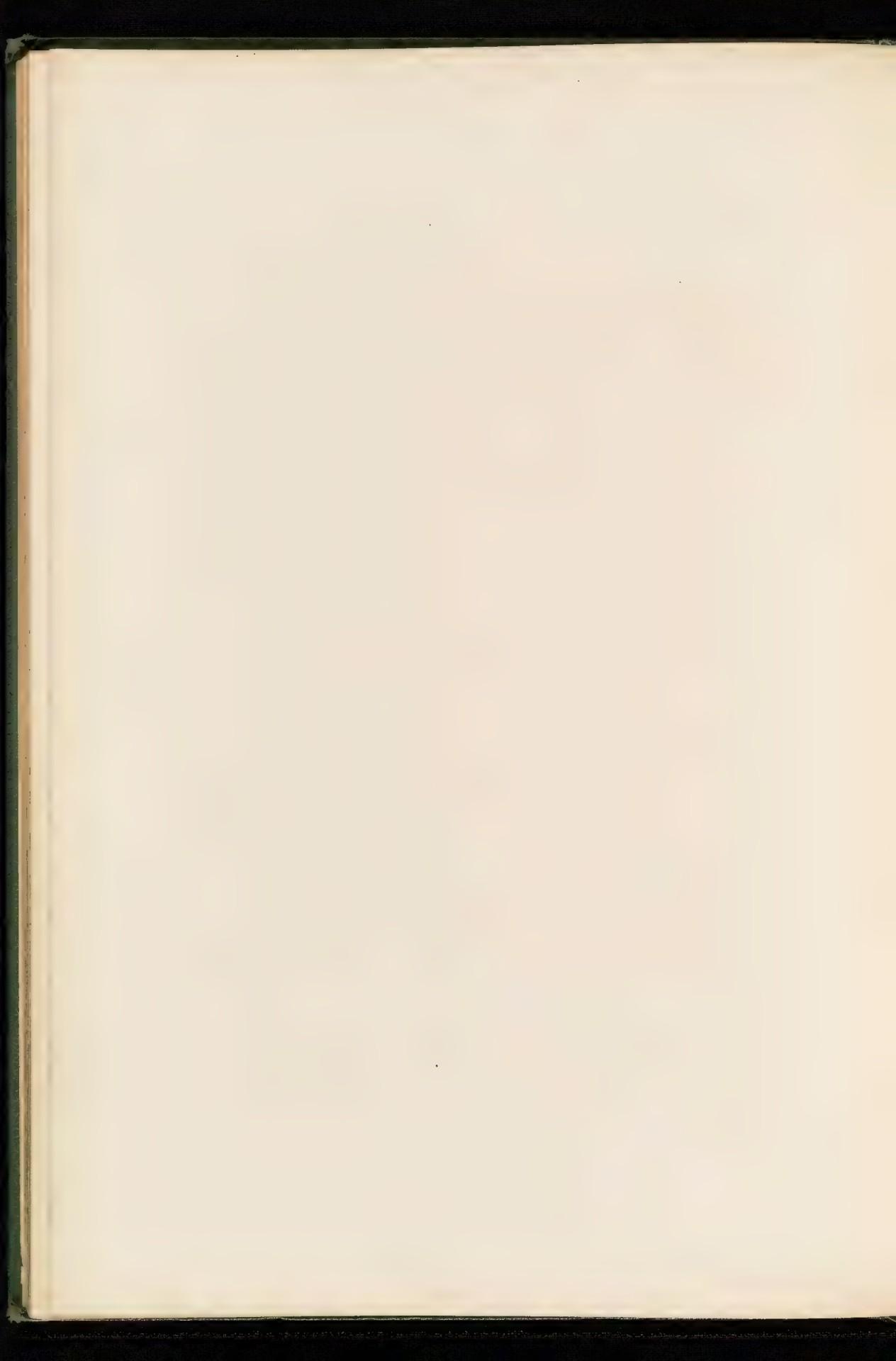
TITIAN.

Born, 1477. Died, 1576.

WOMAN HOLDING A CHILD.







TITIAN.

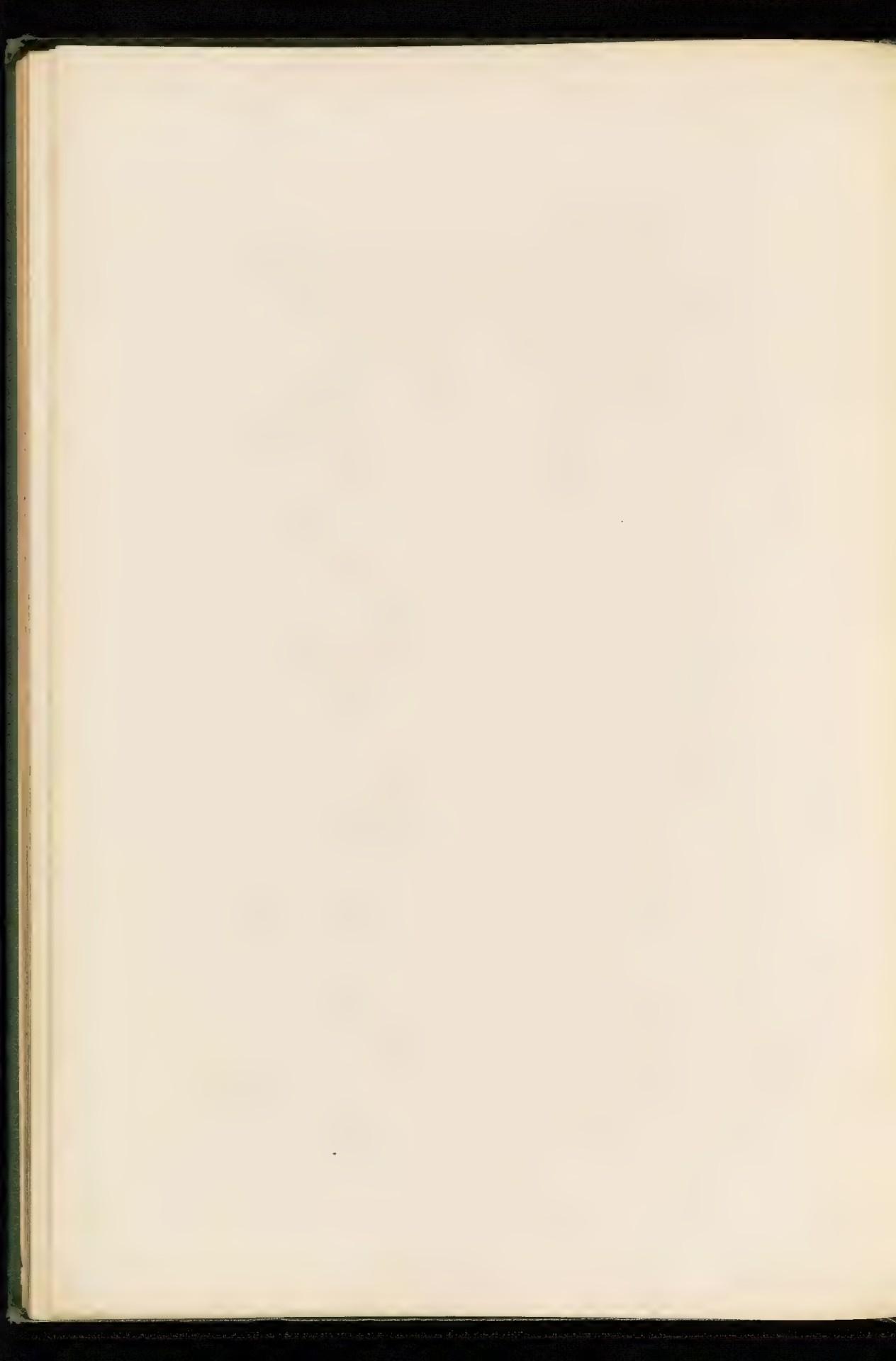
TIZIANO, as he is called by the Italians, sprung from the noble family of Vecelli. He was born at Cadore, in the wild, rocky region of the Sicilian Alps. Vasari relates that his birth occurred in 1480; others place the date as 1477.

Giving early proof of marked ability, he was sent at the age of ten to an uncle in Venice, who, seeing the boy to be much inclined to painting, placed him with Giovanni Bellini. He soon acquired the dry, labored, and antique manner of his master, but abandoned it on feeling the warmth and power of his fellow pupil Giorgione. Titian accepted the poetical and romantic character of that artist's work as the true starting point for his own genius. His works came to breathe a majesty, a life, a pure beauty and rapture of color to which none since have attained, and only he, by a truly great conception of reality. He was given great length of days, all of which were spent in active and laborious tasks.

Scarcely any form of art which he did not essay and adorn with an unapproachable beauty and masterful sweetness.

Titian painted with a broad, bold brush, with grand free forms, and a distinct color, which blended into matchless harmony by the brilliancy of his lighter tones.

The sketch which we present is of a woman holding a child. Titian is written in ink upon its back, and stamped upon the corner are the initials I. P. Z., the mark of a famous Dutch collector of drawings, who died about 1725.

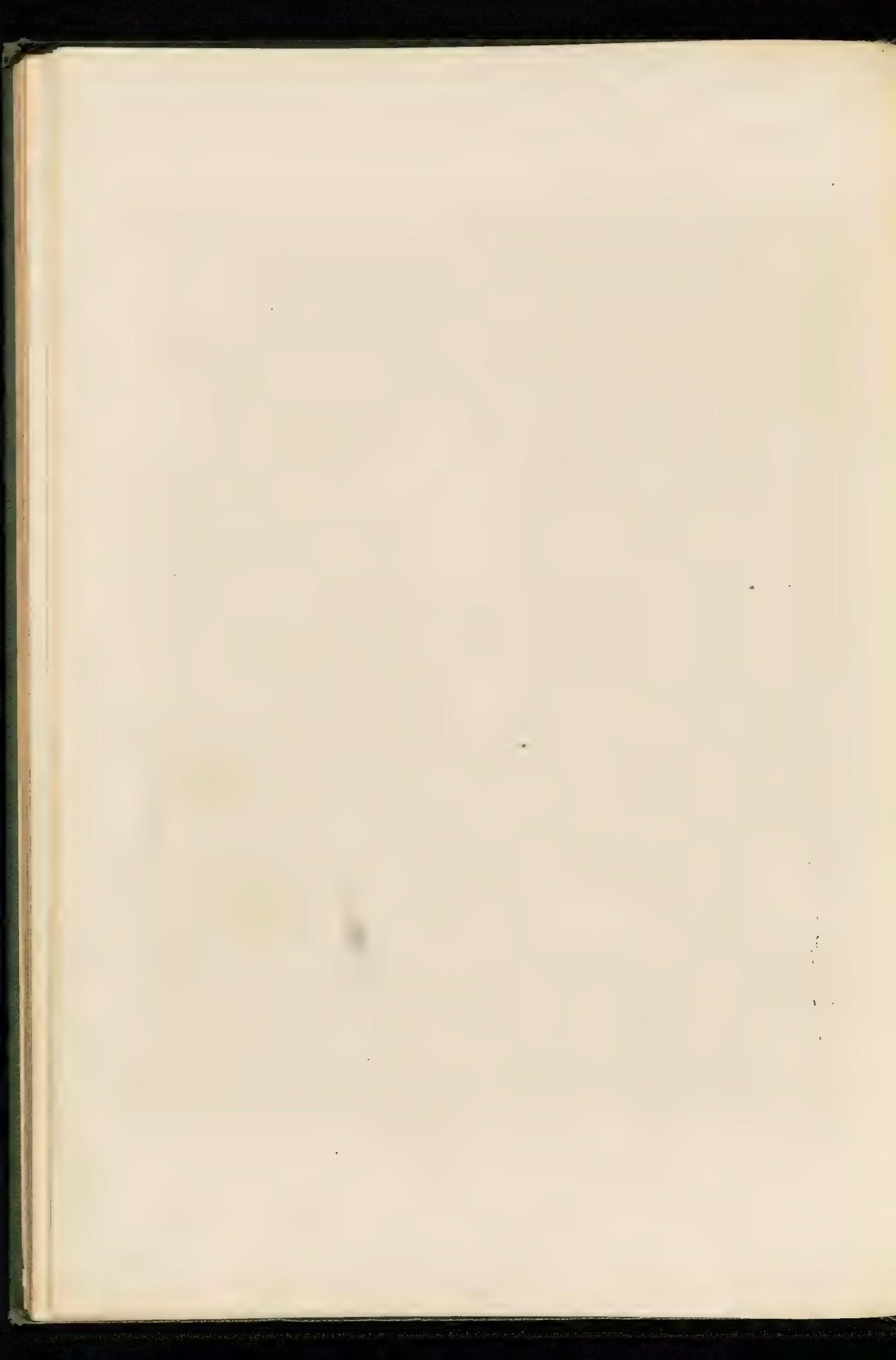


GILBERT CHARLES STUART.

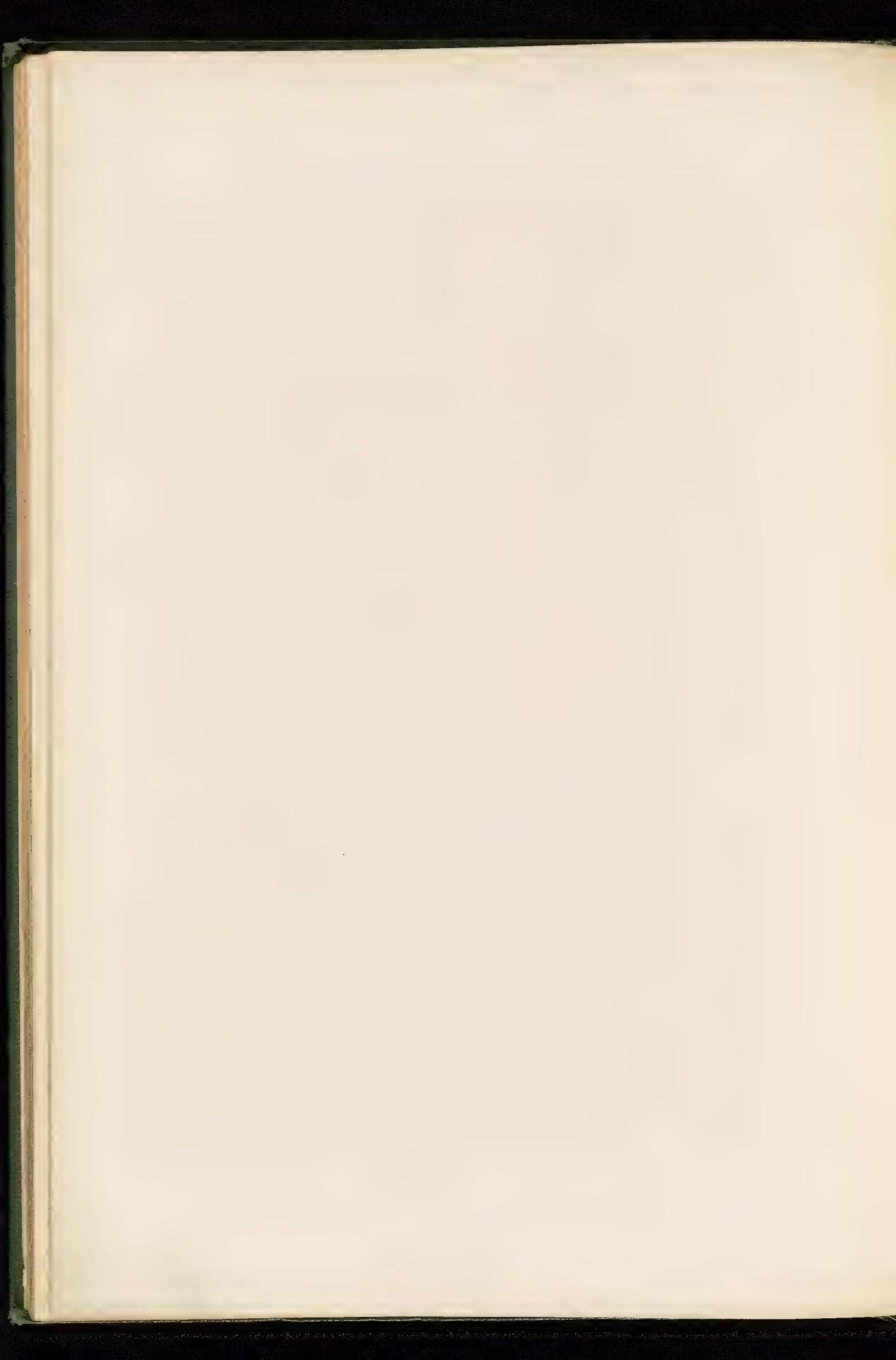
Born, 1756.

Died, 1828.

THOMAS JEFFERSON.







GILBERT CHARLES STUART.

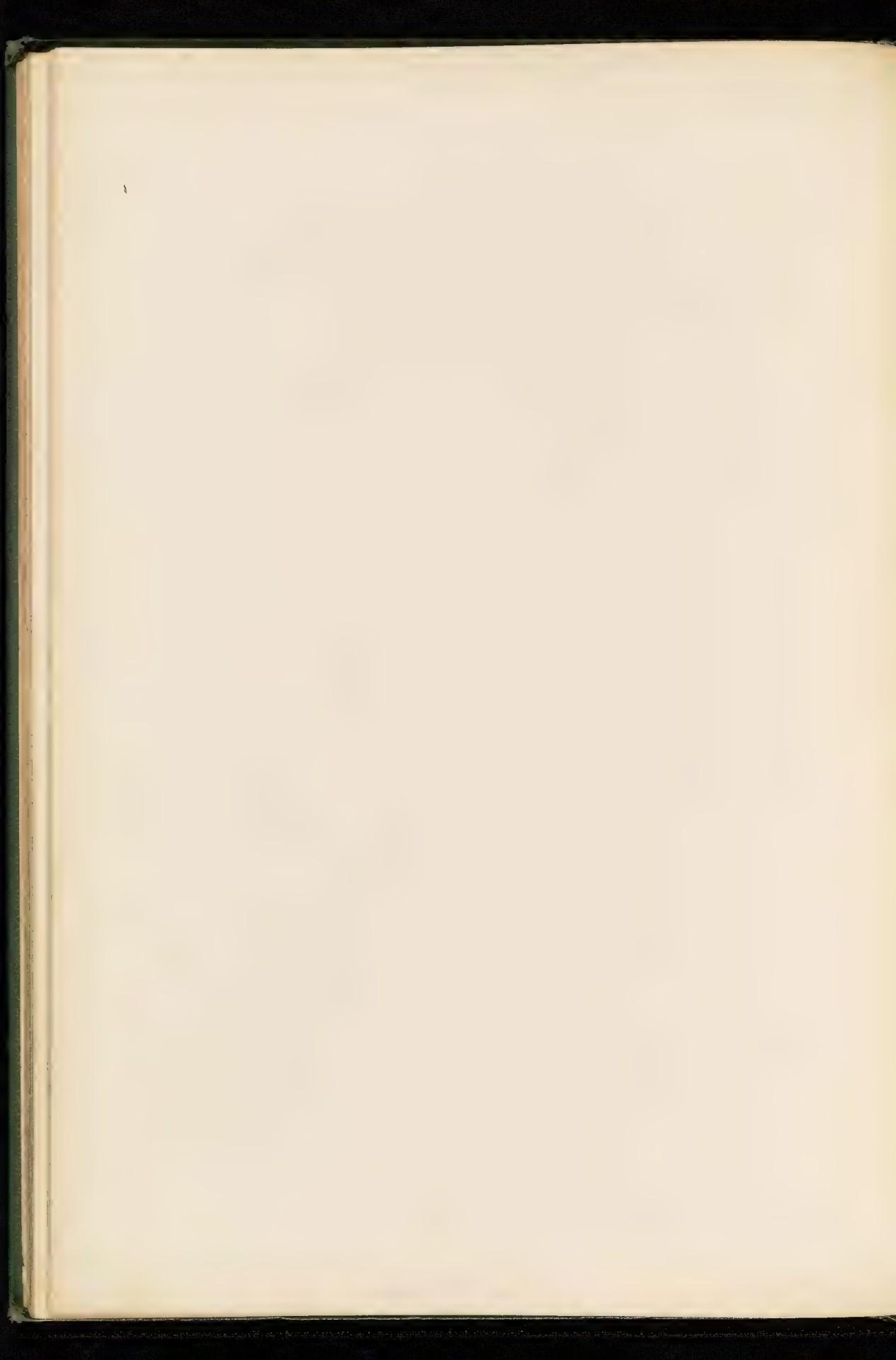
JUST before Stuart left the studio of West he painted a full length portrait of his master, which attracted great attention when exhibited at the Somerset House, where it elicited high praise from the connoisseurs of that day. West had learned by this time that Stuart could paint a better portrait than himself, and he cordially recommended him to take rooms and begin his independent career. As soon as he had done this, visitors flocked to his studio from all England.

Stuart was now a fashionable and leading artist in London. At the Royal Academy his pictures had the best lights and most conspicuous places. He lived in splendor, and was the gayest of the gay.

In 1794 Stuart returned to America and occupied a studio in Stone Street, near William, in New York. Some of his best portraits of this period were of Sir John Temple, John Gay, Colonel Giles, and others. During this time he visited Washington, who sat for his portrait. The first trial was a failure, but another effort was made, and crowned with success. This portrait, once offered to the State of Massachusetts for a thousand dollars, is now in the possession of the Boston Athenæum, together with the portrait of Mrs. Washington. All of Stuart's Washingtons have been copied from this painting.

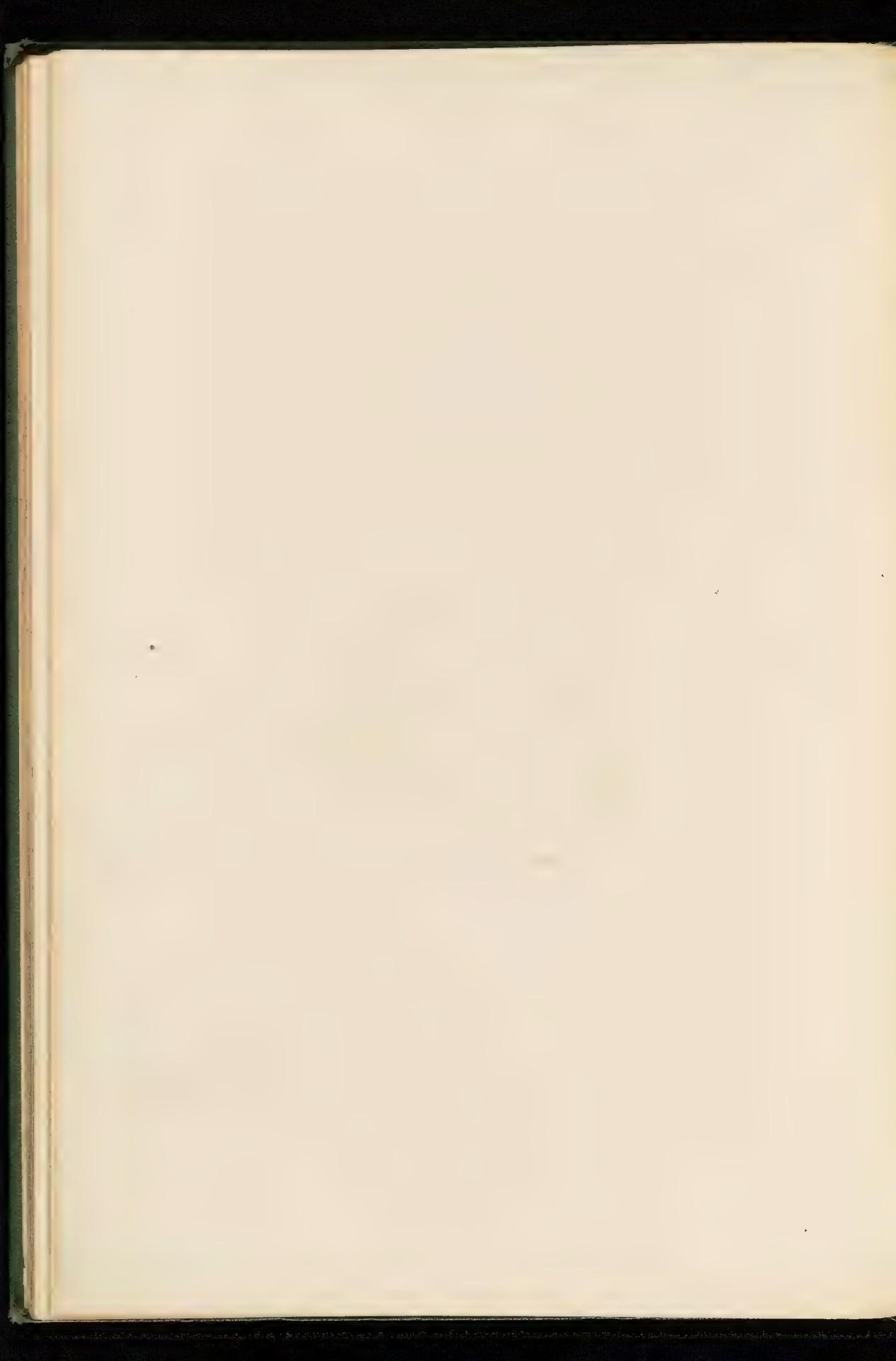
The last head that Stuart ever painted was that of John Quincy Adams. He was now an old man, in his seventy-fifth year; and death laid his hand upon the great painter before his work was done. He died in July, 1828, and was buried in the cemetery of the Episcopal church, which he attended during his long residence in Boston.

The picture which we present is the portrait of Thomas Jefferson.



UNKNOWN.

MOUNTAINOUS LANDSCAPE.



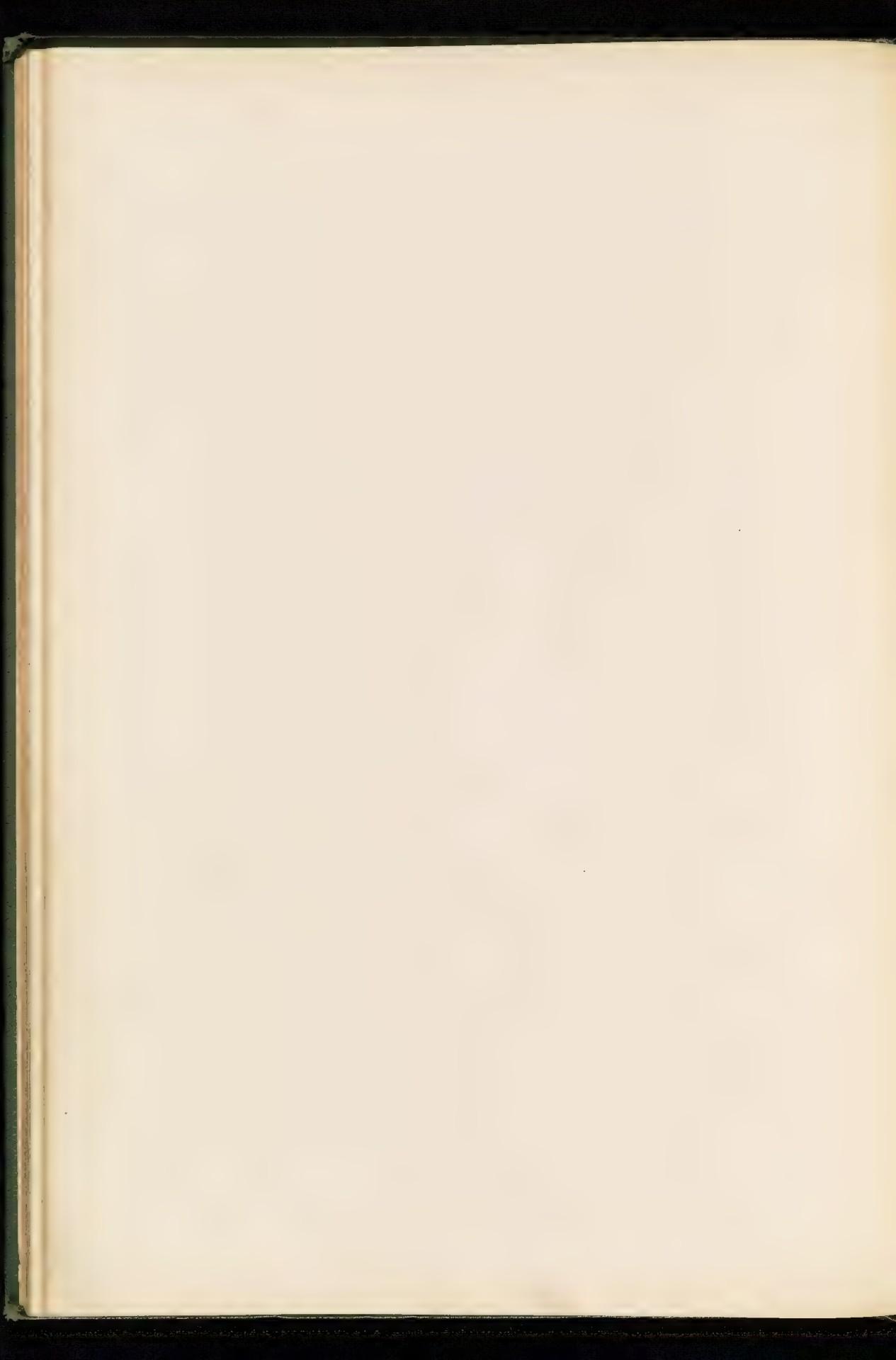




UNKNOWN.

AMONG the unknown sketches of this collection there is an extremely beautiful mountain landscape. A narrow sheet of water is hemmed in by precipitous wooded slopes which hide from the observer the outlet, and gives to the landscape the appearance of containing a lake which is surrounded on all sides by the rising hills. A bit of level field is seen, and a cottage roof, indicating the presence of life and activity. A height in the background is crowned by the ruins of a castle. And in the lower left-hand corner, almost invisible through the rubbing which the sketch has received in its traverse of the ages, may be seen a man, a woman, and a dog. There is an extremely tender atmosphere pervading this landscape, and it is evidently a sketch of one of those beautiful and romantic spots which abound in so many of the mountainous districts of Italy and Germany.

Written in ink upon the upper part of the drawing is the name Waltersspurg; but whether this refers to the locality or the author it is extremely difficult to decide. However, it is well worthy of reproduction and a place in any collection, from the delicate and effective handling of the pen. It is drawn in sepia, being a little more than 10 by 12 inches in size.



TINTORETTO.

Born, 1512.

Died, 1594.

WOMAN AND CHILD.







TINTORETTO.

JACOPO ROBUSTI, otherwise known as TINTORETTO—from the trade of his father, who was a dyer in Venice—shows a strange mingling of good and bad in his art. He wrote above the door of his studio: “The coloring of Titian, the drawing of Michael Angelo,” and failed in both.

Tintoretto studied the works of these two great masters with much industry, but his colossal designs, although strong, realistic, and effective, wanted the beauty and refinement which marked the works of those whom he sought to excel.

It was not seldom that the grandest designs by this master were slight in treatment, coarse in execution, and frivolous in expression. His portraits are his best productions, although his chief pride was in canvases of enormous dimensions, one of his works being 70 by 30 feet in size. The most famous paintings by Tintoretto are the “Miracle of St. Mark in the Academy of Venice,” and the “Crucifixion,” in the School of St. Roch, the latter being probably his finest work. His largest work, representing “Paradise,” fills one end of the Grand Hall in the Palace of the Doges in Venice, while a smaller and much finer treatment of the same subject is in the Louvre, at Paris.

The sketch which we present is a study of two figures by Tintoretto, for his “Presentation in the Temple,” the signature of the artist being upon the right hand lower corner of the drawing. The sketch is in crayon, about $10\frac{7}{8}$ by $6\frac{7}{8}$ inches.

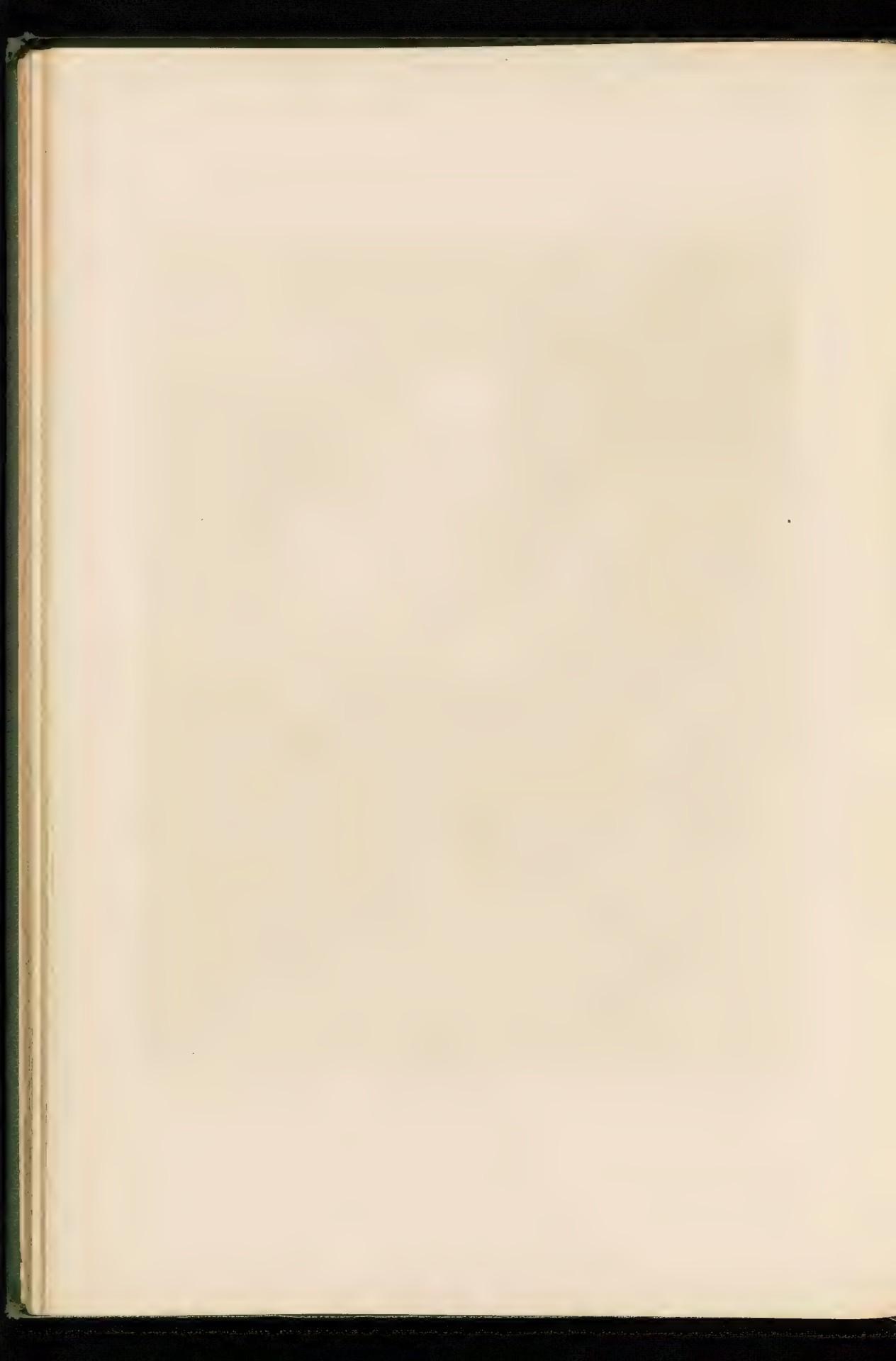


VANDYCK.

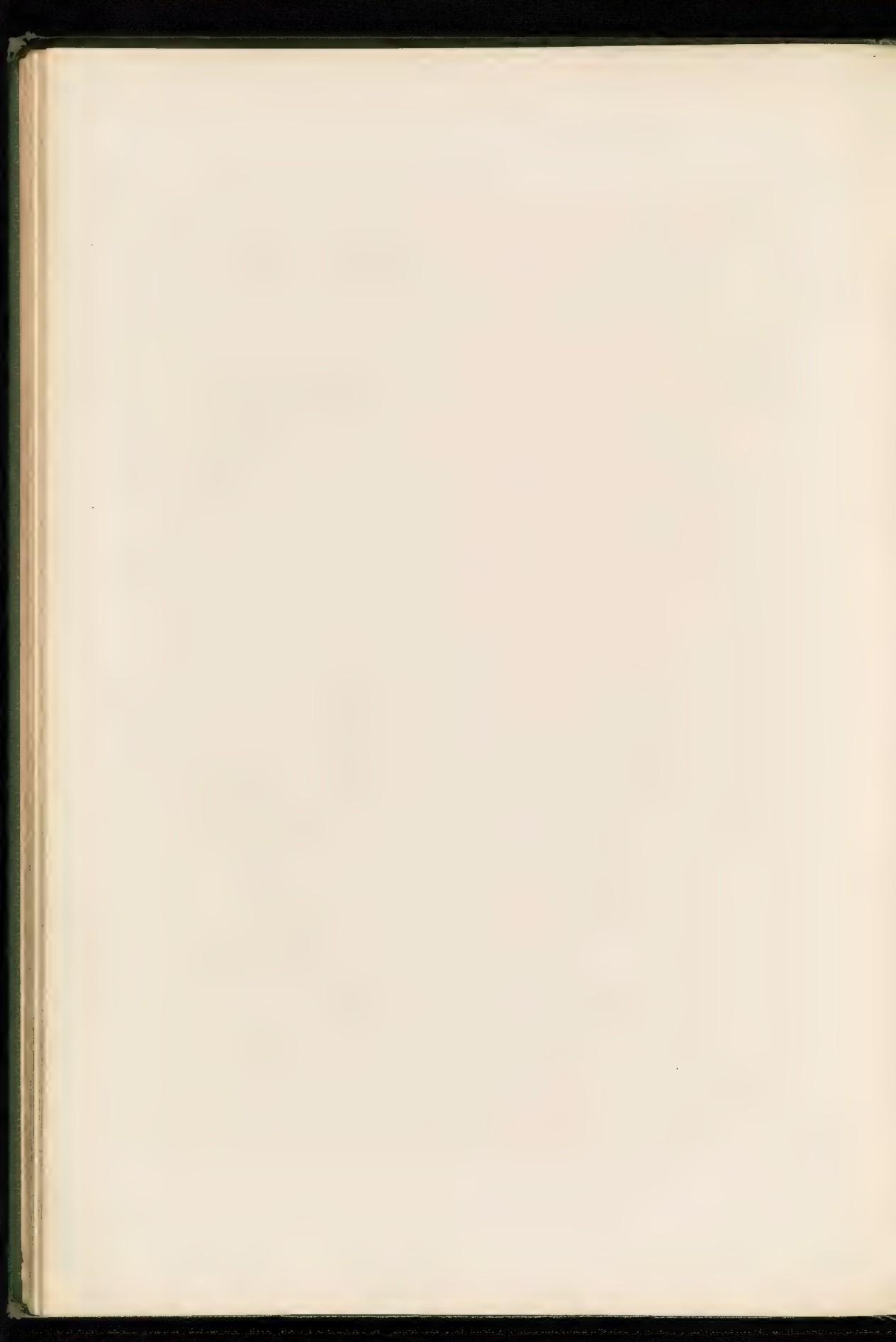
Born, 1599.

Died, 1641.

GOVERNOR OF GIBRALTAR.







VANDYCK.

OF all of Rubens' many pupils, Antony Vandyck, or Van Dijck as he was called in Holland, was by far the most eminent. He was the seventh of a family of twelve, being born at Antwerp on the 27th of March, 1599. Vandyck's father was a merchant of some position, and his mother possessed an exceptional talent as an embroiderer and painter of flowers.

Vandyck began his professional studies about 1615, in the studio of Rubens, and when only 19 he was received as a master painter into the Antwerp Guild of St. Luke. His master, Rubens, was 20 years of age when he was admitted to like honor. As early as 1621 Vandyck's fame reached England, during which year he visited that country, and was employed by King James as portrait painter to the court. The young painter soon visited Italy, where he remained five years. In 1628 he returned to Antwerp and executed the altar piece for the Church of St. Augustine.

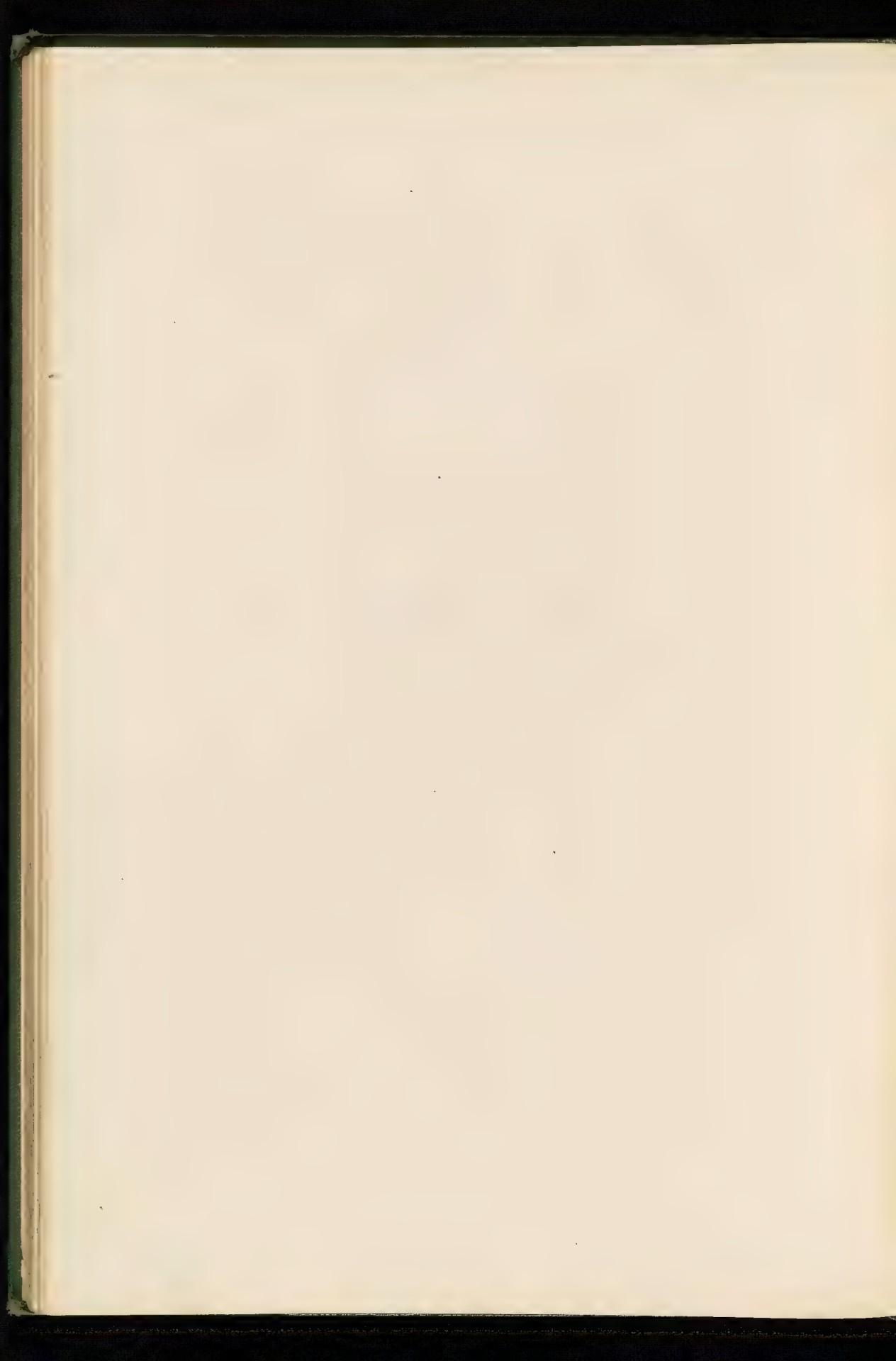
In 1631 Vandyck returned to England, but failing to obtain an introduction to the king he went once more in the sadness of disappointment and mortified pride to Antwerp. King Charles soon invited him to return, and on his arrival treated Vandyck with great attention, conferring upon him the honor of knighthood and an annuity of two hundred pounds a year for life. Circumstances, the genius of the time, and his own devious ways, were all against him, and in the year 1641, closing so ominously for his patron, the king, Vandyck died on the 9th of December, in Black Friars, in the 43d year of his age. He was buried in old St. Paul's, near the tomb of John of Gaunt, and tradition says "with much funeral pomp and ceremony."



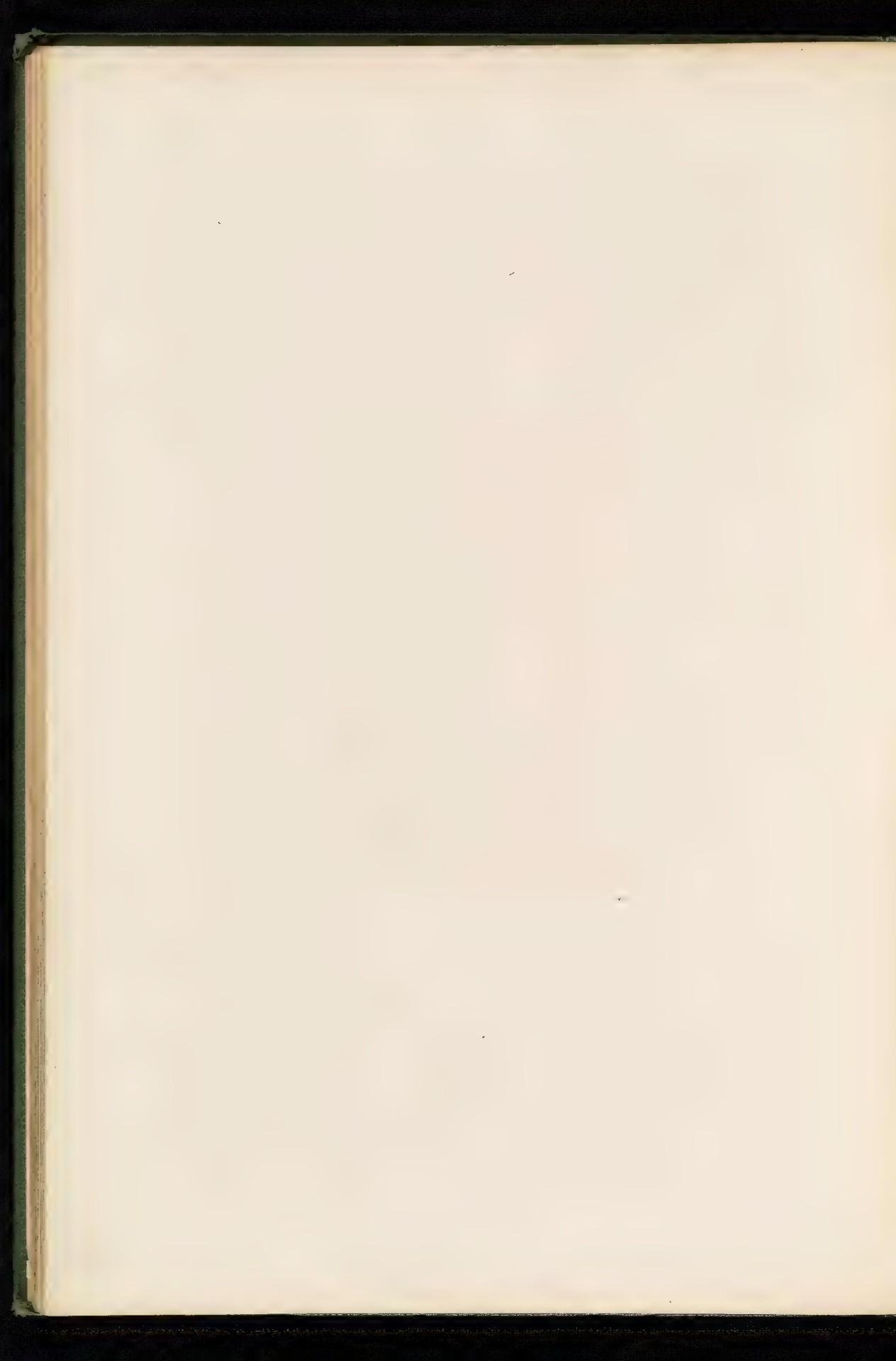
PAOLO FARINATO.

Born, 1522-6. Died, 1606.

WOMAN AND CHILD.





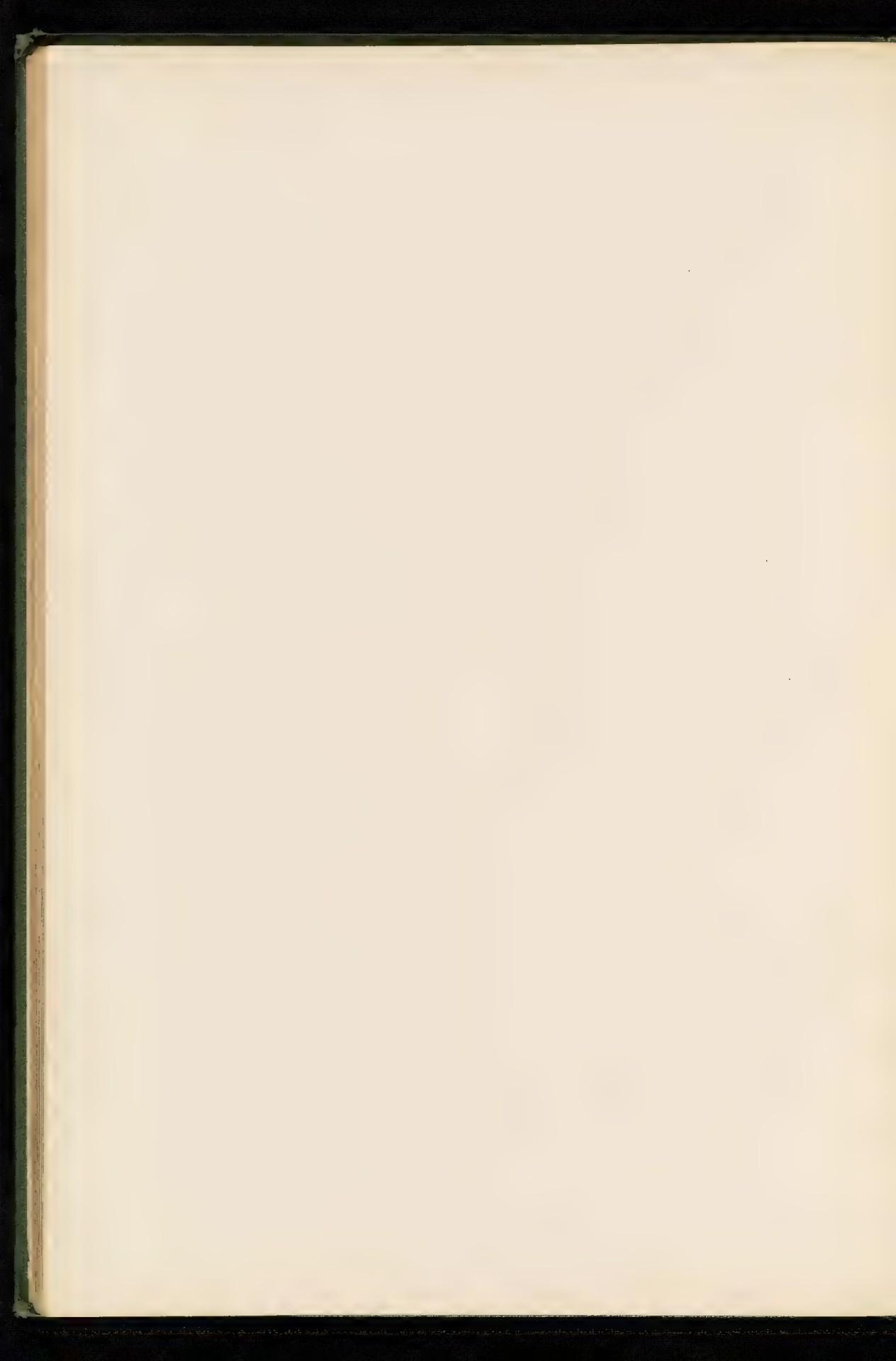


PAOLO FARINATO.

PAOLO FARINATO stands among the greatest of ornamental painters. A famous German critic alludes to Farinato as the worthiest predecessor of Paul Veronese, whom he very intimately resembled. There is no doubt that the later and greater painter enjoys the reputation of having executed several notable works which were really painted by Farinato.

At Vienna is a "Pagan Sacrifice" by this artist, which stands among the great achievements of that period, while his masterpiece is, without doubt, the large canvas in the Church of St. Georgio, at Verona. It represents the "Miracle of the Loaves and Fishes," introducing many figures, and among them the portraits of his own family. Farinato executed this work in the seventy-ninth year of his age. The artist and his wife died on the same day of the year following.

The sketch which we present is of a woman and child, the former bending over the latter as in the act of blessing. The child half reclines, while clasping the right hand of the woman. The sketch is executed in Sepia, heightened with white, and is 9 by $5\frac{3}{4}$ inches.

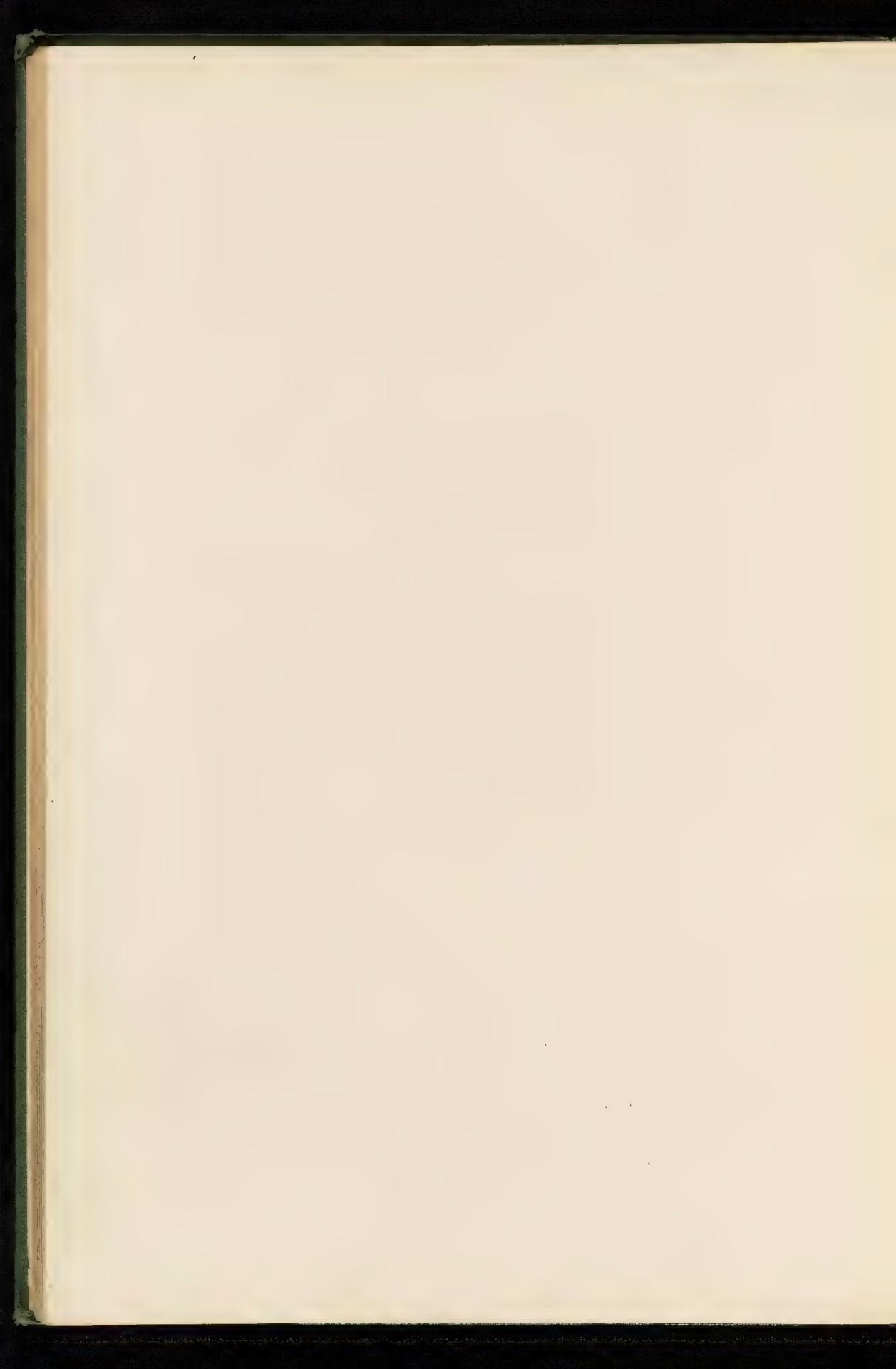


PIERINO DEL VAGO.

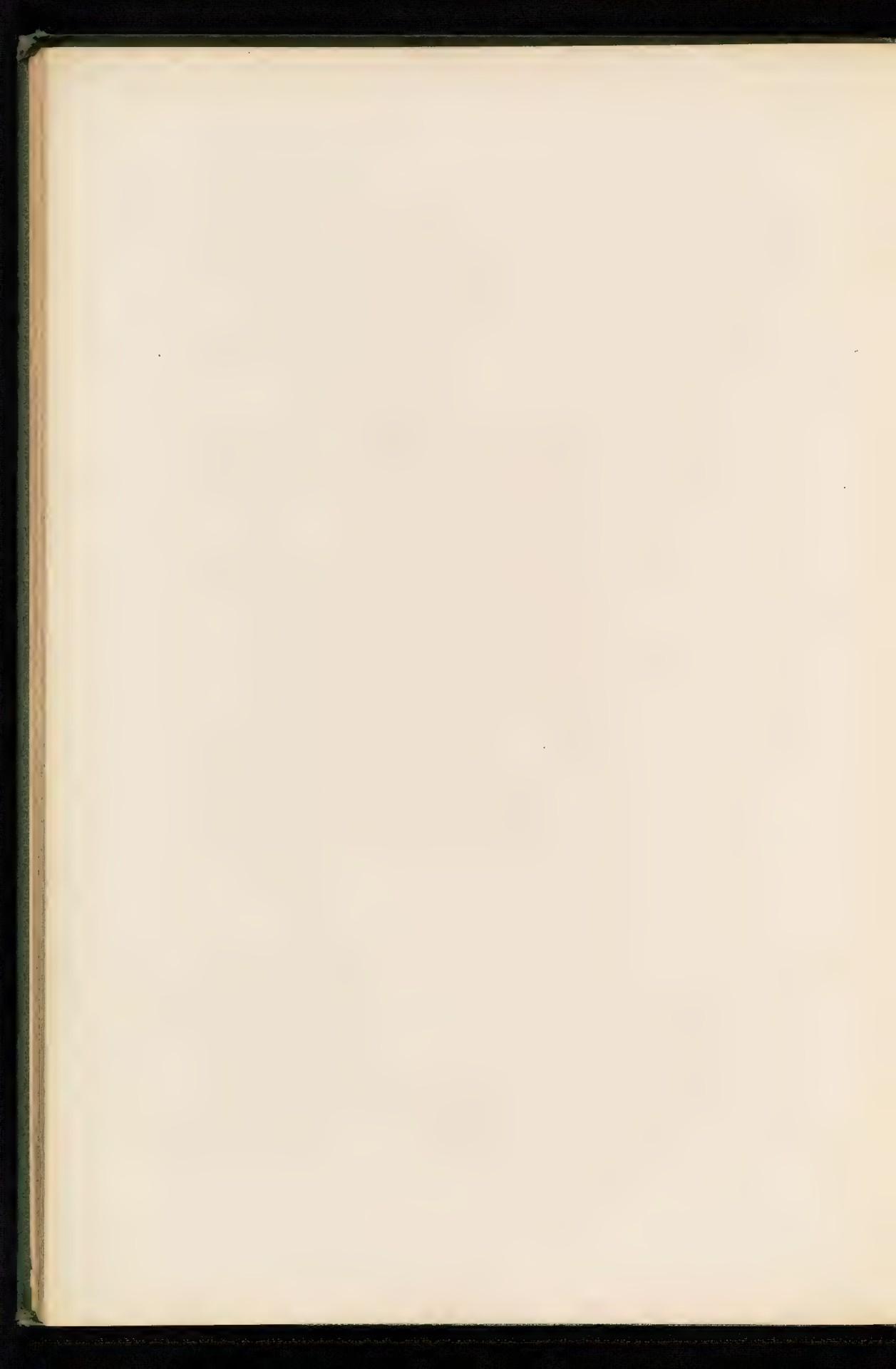
Born, 1500.

Died, 1547.

FEMALE FIGURE.







PIERINO DEL VAGO.

THE real name of this noted artist appears to have been Pietro Buonaccorsi. Born near the city of Florence in the year 1500, the child soon was made acquainted with pinching poverty, and at an early age, through the death of his parents, became a waif of the streets.

Attracted by Pietro's bright face, a Florentine gentleman took him to his home, which was at the time a famous resort for artists. It was not long before the lad gave proof of a decided taste for art, and at eleven years of age was placed under the care of Ridalfo Ghirlandaio, where he became a correct draughtsman and attracted the attention of an artist who took him to Rome. In this famous world of art Pierino, as he was now called, met Giulio Romano, by whom he was introduced to Raphael.

The beggar boy was now the assistant of the great master, and executed several works after his designs in the Vatican, while after Raphael's death he, with Romano and Penni, completed the unfinished work of the greatest of all painters.

Leaving Rome, del Vago visited Genoa, executing many commissions for Prince Doria, which contributed to increase his reputation. His works are seen in nearly all the public galleries of Europe, and many of them have been engraved.

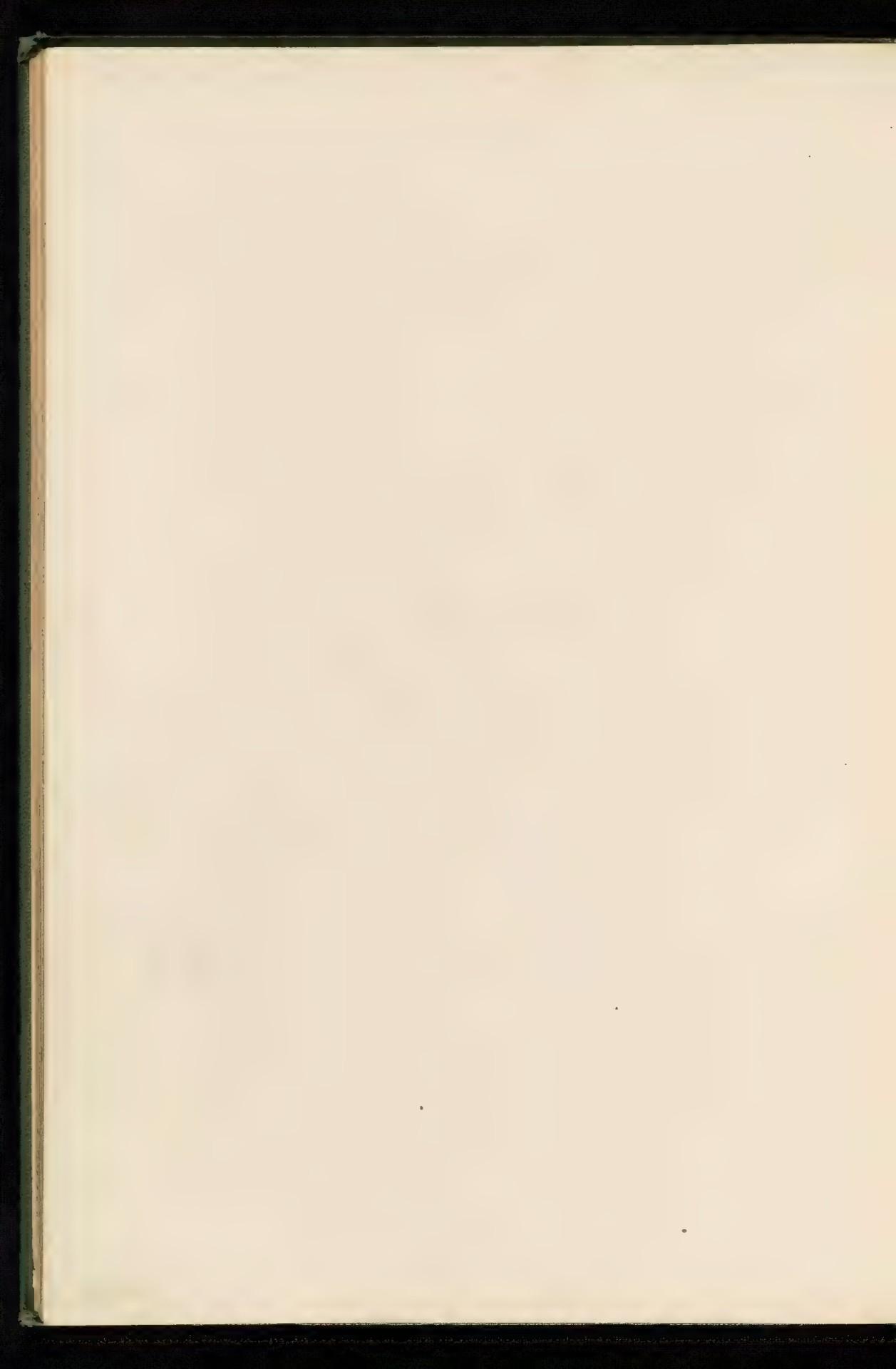
Our sketch is of a female figure, holding downwards in her right hand an inverted torch, and upwards in her left a palm branch. At her feet a helmet, spear, and banner. The drawing has been divided into squares for enlarging.

JOHN SMYBERT.

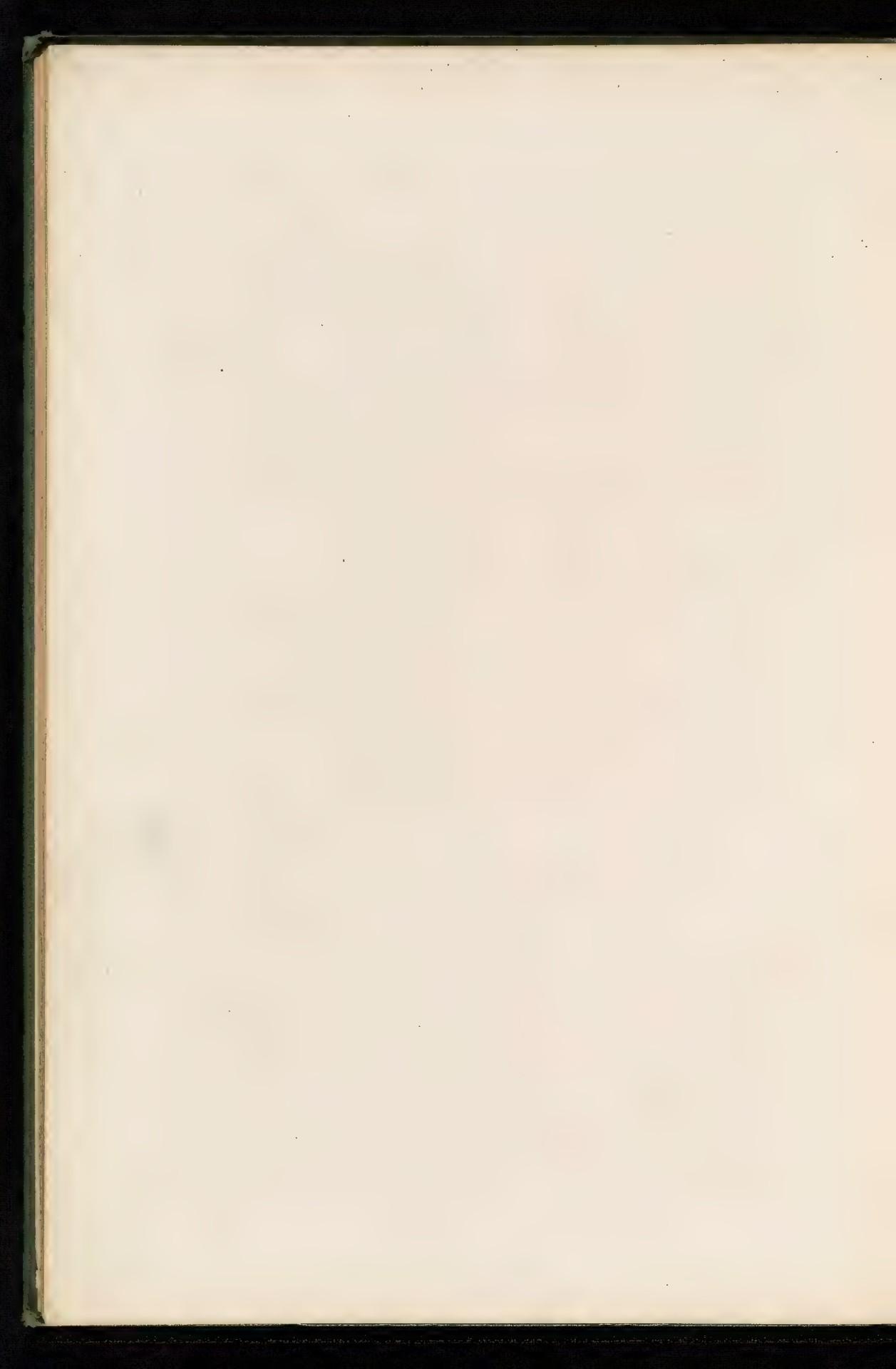
Born, 1684.

Died, 1757.

COSMO THE THIRD.





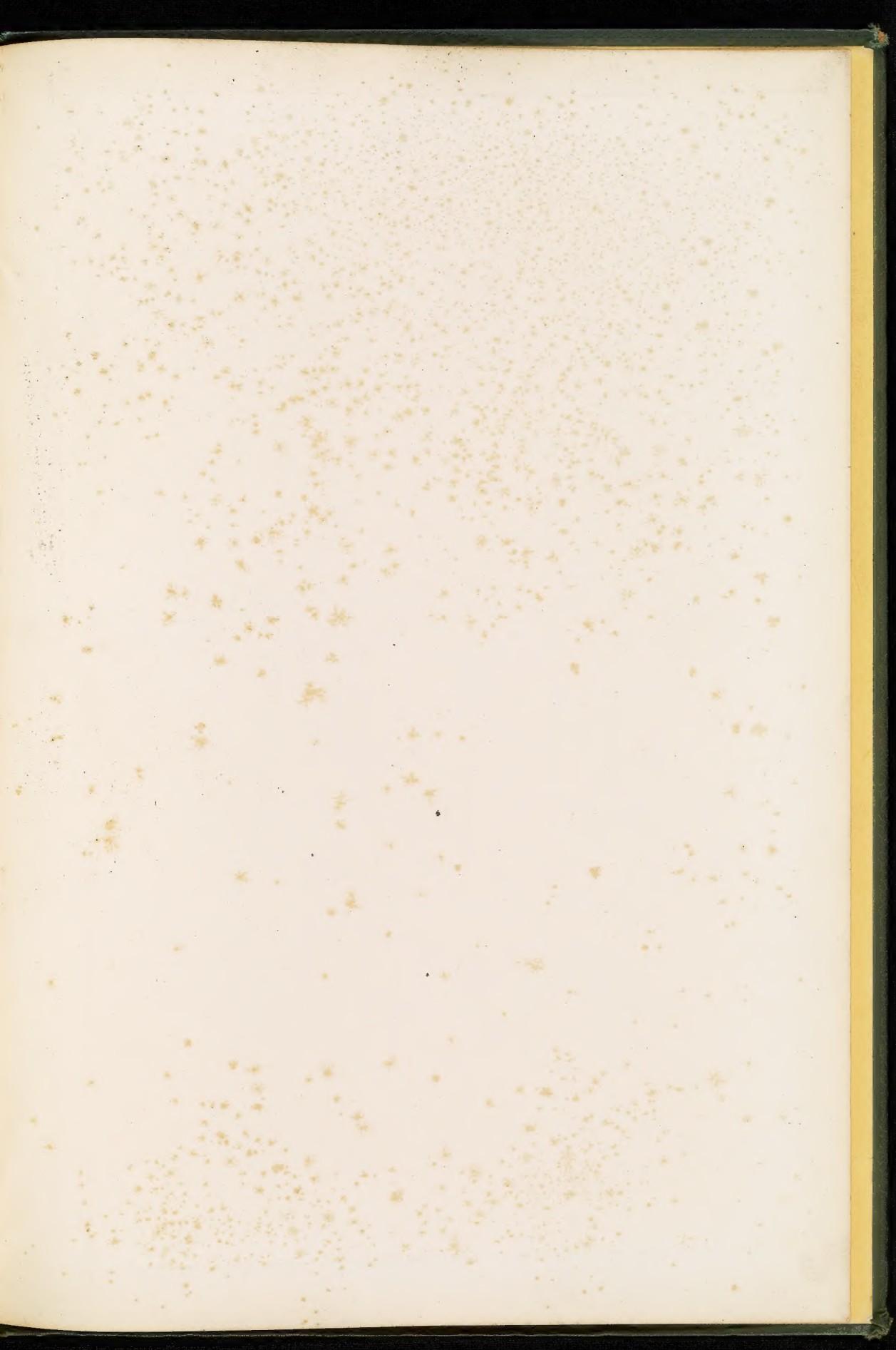


SMYBERT.

JOHN SMYBERT, variously spelled Smibert and Swibert, was a native of Edinburg, where he early learned and practiced the trade of house painting. While yet a youth Smybert visited London, and later went to Rome to study art. From Rome he came to America, locating in Boston as a portrait painter.

The chief value of his art to America is not so much in its intrinsic worth, as that it has preserved to us many of the early divines, and other notable persons of New England. These portraits are to be found at Harvard and Yale Colleges, at Worcester, Mass., and in the rooms of the Massachusetts Historical Society. At New Haven is one of the most highly prized of Smybert's works, representing Dean Berkeley and his family. This is probably the most important painting executed in America before the Revolution. It is 9 by 6 feet in size, and contains eight figures, one of which represents the artist himself. The sketch which we present was executed while the artist was in Italy, and bears the title, "Cosmo the Third, Grand Duke of Tuscany," with the autograph of the painter upon the mount beneath.

The principal value of this sketch is in the portrait which it has preserved. It is executed in crayon, heightened with white, and is oval in shape.



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